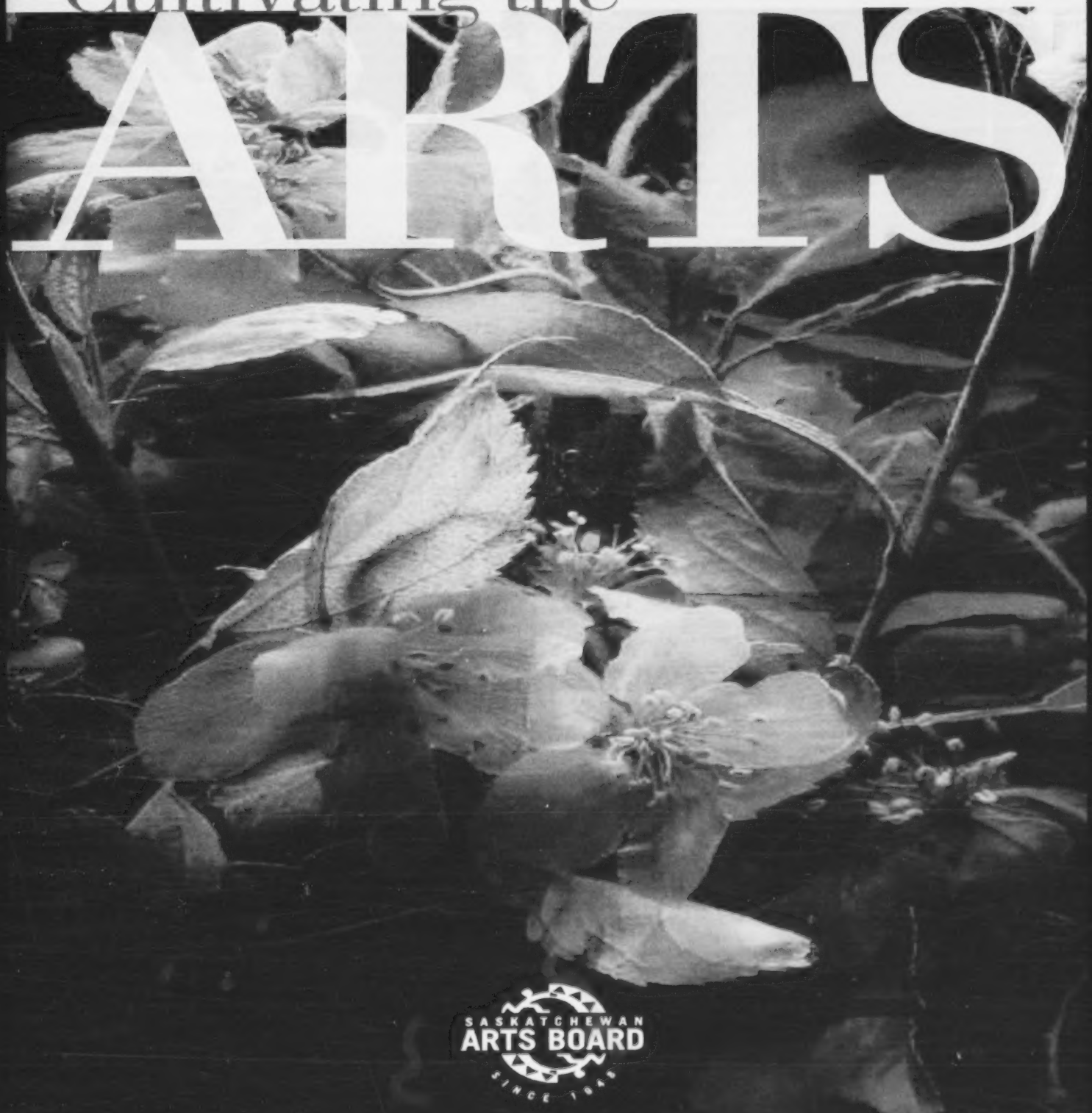
SASKATCHEWAN ARTS BOARD 2016-2017 ANNUAL REPORT

Cultivating the ARTS



SASKATCHEWAN ARTS BOARD
SINCE 1948

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MISSION:

The Saskatchewan Arts Board recognizes, encourages and supports the arts to enrich community well-being, creativity, diversity and artistic prosperity.

VISION:

A creative society where the arts and artistic expression play a dynamic role and are accessible to everyone in Saskatchewan.

VALUES:

Excellence: We support artists, organizations and communities striving for excellence in the arts.

Diversity: We are committed to supporting artists and arts activities that are reflective of the diversity of Saskatchewan.

Adaptability: We support artists and arts organizations as they pursue new and innovative practices.

Accountability: Our policies and processes are transparent and reflect a commitment to effective stewardship of the public trust we hold.

Leadership: We strive to lead through consultation, collaboration, responsiveness and advocacy.

Cover:
Laura St. Pierre
Fruits and Flowers of the Spectral Garden (Avalon)
(detail), 2014
archival inkjet on somerset velvet paper

Photo courtesy of the artist
See page 48 for full image.

Artists Speak...

"Artistic expression is the paint on the canvas that is our province. It takes something otherwise functional and makes it not only liveable, but lovable. It is not just important but vital that we nurture our artists and help them to grow their skill, express their passions, and make Saskatchewan increasingly culturally relevant to Canada and beyond."

"Having active artists involved in communities allows the vibrancy and culture to be expressed and cultivated. Art brightens and strengthens where we live, work, and play, and is vital for healthy people and communities."

"Independent artists express our collective unconscious fears, dreams, desires, and stories in a creative, engaging, and provocative manner."

"When the 'children of Saskatchewan' (children of all ages) express all that they have come to be, only then has Saskatchewan been truly expressed and our common identity shared. It is through the artist's expression of our common experiences that we find the bond that makes us 'Saskatchewan proud.'"

– respondents to Independent Artists program review survey

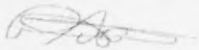
Letter of Transmittal

The Honourable Ken Cheveldayoff
Minister of Parks, Culture and Sport

Dear Minister Cheveldayoff:

On behalf of the Board of Directors of the Saskatchewan Arts Board, it is my pleasure to present to you the Annual Report of the Saskatchewan Arts Board for the period April 1, 2016, to March 31, 2017.

Respectfully submitted,



Pamella Acton, Chair

Message from the Chair

All places in our province are creative by nature and all people in our province are creative and artistic by nature. The Saskatchewan Arts Board has established policy priorities with an emphasis on becoming a champion of the arts. We believe strongly in the people of this province and in their power to build community through the arts.

Creative placemaking is a popular term being used today. It means that the importance of providing opportunities for communities throughout our province to convene and facilitate connections on a regular basis is the role of art and of artists' work. This is just as important as providing financial support to communities.

Our Board presented a new three-year strategic plan that capitalizes on opportunities for public engagement. The arts are naturally inclined and uniquely equipped to leverage cultural engagement across diverse communities and to assist with performance gaps for high-needs groups. Arts are the legacy of all our citizens, regardless of where they live.

Our mission statement as stated below is reflective of this belief:

"The Saskatchewan Arts Board recognizes, encourages and supports the arts to enrich community well-being, creativity, diversity and artistic prosperity."

As we seek to measure the value of art in our province, we need to become more engaged with other sectors in confronting societal issues. Supporting arts in this context can be seen as an investment, promoting healthier conversations, and more robust engagement on a collective basis. The Saskatchewan Arts Board's delivery of programs like LIVE Arts is a living example of a common concert with partners from other domains with tools in hand!

Looking across disciplines allows us to think more holistically about what meaningful community life is all about in our province.

Our Goal 1 in our strategic plan is:

> **The Arts Board will take a leadership role in fearlessly advocating for Saskatchewan art and artists. We will promote the value of a thriving art sector and capitalize on all opportunities to grow awareness of who we are and the work we do.**

The arts are important everywhere and can exist and flourish anywhere in our province, in small places as well as large places. Creativity is an inherent need of all people, and so artists can be discovered in the most unusual places.

Our Board has toiled diligently to support and sustain the arts in a climate of economic recessions, technological disruptions, and at times, perceived indifference. We have rallied to counter these challenges by campaigning vigorously to increase appreciation and support for the arts, safeguarding the role that the arts and artists play in fostering our province's and our nation's culture. We will continue to do everything we can to help build and sustain the well-being of our arts sectors.

With creativity, you can make the world!

Pamelia Acton
Chair

Message from the Chief Executive Officer

Cultivating the Arts

During 2016/17, the Board of Directors at the Saskatchewan Arts Board revisited our organizational tagline, looking for a phrase that could encapsulate our work and speak to who we are as an agency. After considering a number of alternatives, we landed on the phrase, "cultivating the arts." We were all pleased with the manner in which that phrase seemed to capture our work and speak to Saskatchewan's character.

When that became the theme of this annual report, however, the phrase was more challenging for me. How could I speak to the theme of "cultivating," particularly in a province with such a strong agricultural heritage, as a person who only moved to Saskatchewan in 2015, and who had lived my entire life in large cities?

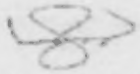
As I often did when I was working as a stage director and might be struggling to organize my thoughts around a difficult passage in a script, I turned to the dictionary. I was particularly intrigued by the secondary definitions for the verb "cultivate":

- to make the mind or feelings more educated and sensitive; or
- to try to acquire or develop a talent, attitude, or manner.

These definitions spoke, not only to the work that we do, but directly to the stories in this annual report. Consider the minds and feelings that were moved in remote northern communities as a result of Felipe Gomez's Bike and Bass Tour. Look at the different ways in which the Caligari Project challenged Regina audiences to consider German Expressionism. Imagine how Anna Mazurik's dreams were furthered through her attendance at "boot camp". And this is just a handful of the stories in this report – every one of these amazing articles speaks to ways in which minds and feelings became more educated or sensitive and to opportunities for communities and individuals to develop talents.

As I read through the stories, I was also struck by the way in which these are the stories of individuals. Even when reporting on the work of a company or the efforts of a community, the voices that stand out are cultivating the minds and feelings of others. This emphasis on the individual feels both to grow from and to reflect this province's agrarian history.

For the Arts Board's ability to do this work and to tell these stories, I am grateful to the individuals with whom I work – Board and staff at the Saskatchewan Arts Board. Without their dedication, commitment and expertise, our "cultivating" could never achieve such bountiful results.



Michael Jones
Chief Executive Officer

Board

Pamella Acton (chair), Gwendolyn Arthur, Jyotsana (Jo) Custead, George Glenn , Gale Hagblom, Michelle Hunter, Peggy L'Hoir, Edie Marshall, Lionel Peyachew, Nadia Williamson, Judith Yungwirth, Lorna Zatlyn (vice-chair)
Photos: Mark Greschner, Artec Photographic Design

Staff

Philip Adams, Sabrina Cataldo, Tracy Chudy, Aaron Clarke, Denise Dreher, Barbara Farr, Joanne Gerber, Belinda Harrow, Karen Henders, Michael Jones (CEO), Jay Kimball, Lindsay Knight, Connie Le, Noreen Neu, Devin Pacholik, Gail Paul Armstrong, Carmelle Pretzlaw, Ward Schell, Deron Staffen.
Photos: Mark Greschner, Artec Photographic Design
Photos of Barbara Farr and Connie Le courtesy of Saskatchewan Arts Board

Engaging Modern Audiences

In the 2000s, media attention on the Saskatoon Symphony Orchestra (SSO) often featured their financial difficulties and personnel issues. The organization struggled to deal with urgent situations. However, in the last few years, the SSO has adjusted its business model and is turning its financials around. There has been a focus on increasing subscriptions, ticket sales and community engagement.

Mark Turner joined the organization as Executive Director in 2014. He reduced spending, restructured staffing, implemented new programming and budget practices and changed the organization's marketing strategies. He was nominated for a 2016 Saskatchewan Arts Award in the Leadership – Individual category for his efforts.

The SSO, which receives funding from the Professional Arts Organizations Program, is dedicated to recruiting the next generation of symphony-goers. "We have an active social media presence, reaching out to a younger audience in the places they communicate," Turner says.

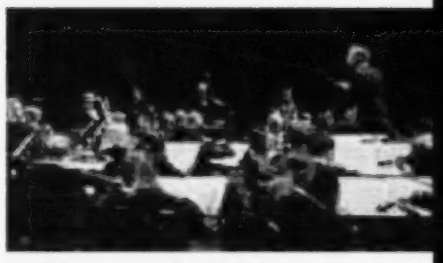
Striving to perform works that resonate and engage with audiences, the symphony often features new Canadian music by living composers. "Tchaikovsky wrote for his audience. While audiences are still fans of his work, they may not find it as relevant or immediate because he wasn't composing for the cellphone generation," Turner notes.

The orchestra works with emerging artists to expand their repertoire, encouraging them to perform works that highlight their talents while challenging them to learn new pieces. "We have phenomenal Saskatchewan musicians who went on to national or even international careers. They love coming back to play to a hometown audience," he says.

The orchestra has begun working with the First Nations community through programming and education initiatives, recently performing with award-winning Inuk throat singer Tanya Tagaq and students from Thunderchild First Nation. "It was an artistic highlight in our 85-year history. We learned so much and were profoundly impacted by the collaboration on stage," Turner says.

The SSO is committed to being an active voice of Truth and Reconciliation in the community. "Artists can discuss very deep, difficult topics in a safe environment for all parties." The orchestra is commissioning work by First Nations composers for its upcoming seasons.

"I believe that the strength of an orchestra lies in what it gives to its audience. People come to a concert to be moved, challenged and inspired. We focus on creating those musical moments for them," he says.

For more on the Saskatoon Symphony Orchestra, visit **saskatoonsymphony.org.**

Top: Saskatoon Symphony Orchestra, fall 2016

Above: SSO outreach event at Senator Myles Venne School, La Ronge

Opposite page: SSO performance of Handel's *Messiah*, December 2016

Photos courtesy of Saskatoon Symphony Orchestra

Actor Goes to Boot Camp

Saskatoon actor Anna Mazurik graduated with a BFA in drama in May 2016, but she knew she would need further training to make a living doing what she loves.

A Premier's Centennial Arts Scholarship enabled her to attend the Globe Theatre Actor Training Conservatory Program. The rigorous program is akin to actor boot camp – eight hours a day, six days a week, for sixteen weeks. "The chance to interact, observe and learn from top industry professionals is an incredible opportunity. You make connections that benefit you later in your career," she says.

The program also pushed her to address the doubtful voice in her head that was telling her she wasn't good enough. "I had to come to terms with that voice, acknowledging and accepting that it's there and moving past it. That voice can really impede your ability to create and your confidence."

The scholarship gave Mazurik more than just financial support. "The application made me write down my career goals, explain why this program was important to me and solidify my long term goals. I haven't had to articulate that before. It made me realize why theatre is so important to me, and how I fell in love with the art of acting."

Since finishing the program, Mazurik has assisted in Shakespeare workshops for K-12 students across the province; attended the Cinequest Film Festival in California for *The Tinwife*, a Saskatchewan-made film she is featured in; performed in *Les Liasons Dangereuses* with Live Five in Saskatoon; and debuts on the main stage at Shakespeare on the Saskatchewan in summer 2017.

"A lot of Saskatchewan actors are told that we either need to choose between Vancouver and Toronto if we want to make it. I'm interested in staying here," she says. "My goal is to create shows that celebrate diversity and provide a voice for those who are too often silenced, to present work that asks challenging questions of the audience. In doing that, I can assist in creating a thriving culture and greater sense of community in Saskatchewan."

Top: Anna Mazurik stars in *The Tinwife*, a short film directed by Travis Neufeld. Frame Arcane Films, March 2017

Photo courtesy of the artist

Above: Anna Mazurik in *Peter and the Starcatcher* at Globe Theatre, December 2016

Photo: Chris Graham Photo

Creative Entrepreneurs

Above: Tracy Buechler
Ode to Moe, 2017
mixed acrylic medium

Tracy Buechler, a mixed-media artist from Warman, has learned that being an artist isn't only about making art. "You have to be business-minded as well," she says. "You can be an artist, but you don't have to be a starving artist."

She came to this discovery while taking the Arts Entrepreneurship and Business Development Course, offered by the Saskatchewan Arts Board in partnership with Creative Saskatchewan. The course helps Saskatchewan artists and arts entrepreneurs develop sustainable careers and business ventures. It has been delivered in Lloydminster, Yorkton, Swift Current, Saskatoon and Regina, and an online version is planned for 2017.

The classroom version of the course takes place over three weekend sessions. The first workshop is designed to give participants an improved understanding of themselves as entrepreneurs. The second offers them new insights into how to market work, manage profits wisely and protect themselves and their creative products. The third helps them develop personalized roadmaps they can follow to launch or grow their ventures. By the end of the course, participants have a career or business model, a long-term plan to achieve their goals, and a peer network to draw upon.

Traditional Aboriginal beader Angèle Tousignant has run businesses in the retail and restaurant sector, "but I didn't have an idea how to apply those skills to the business of art," she says. "The course helped me figure out how to price my work so I will make a profit but it's still reasonable for the customer."

Buechler is already feeling the impact of the course on her career. "It has given me confidence to present myself in business forums. I can be both an artist and a creative entrepreneur," she says, adding that these kinds of courses should be offered at art schools. "It's important, and times are different. We can't hone out a living so easily anymore," she says.

Angèle Tousignant's work is available at Twig and Squirrel's Wild Goods in Saskatoon: **facebook.com/wildgoods.**

Learn more about Tracy Buechler's work at **rivercityartstudio.ca.**

A Passion for Music and Adventure

Felipe Gomez on his Bike and Bass Tour
Top photo: Karine Chalifour
Above and opposite page photos: James Mackenzie

In fall 2016, Saskatoon musician Felipe Gomez strapped his bass guitar to his bicycle and set off on a tour of northern Saskatchewan. His Bike and Bass Tour visited communities and schools from Saskatoon to Uranium City and included cycling on ice highways in -35° Celsius weather. The tour was supported by a Culture on the Go – Touring grant.

Gomez has been touring Canada on his bicycle for the past four years, logging more than 13,000 kilometres and 200 shows and public speaking events. "Playing bars and clubs wasn't giving me any new inspiration," he says. "I decided that I wanted to have a more adventurous life – it is my hope to inspire people to explore Canada, experience the outdoors and embrace the wide diversity of art, cultures, landscapes and wildlife that Canada has to offer."

In past tours, Gomez developed relationships with rural and First Nations communities throughout the country. When he heard about tragic events in the north part of the province, he knew he had to take his tour north to share his art and positive message with young people. He played shows and conducted workshops in 18 northern community schools over the course of four months.

The show begins with Gomez's arrival at the school on his bicycle, where he carries everything he needs for his journey – his bass, amp, shelter and food. He performs songs inspired by his adventures on the road and tells stories about his experiences and the skills he required to succeed.

His greatest reward is the love he receives from students, many of whom message him on social media after he's left the community. "I've been impressed with the response."

On his long commutes between communities, Gomez often listens to audio books, but mostly, he daydreams about his next show, his next adventure. Now that the northern Saskatchewan tour is complete, he is performing in northern communities in Manitoba, will cycle to perform at the Indigenous Music Awards in Winnipeg, and has a southern Saskatchewan tour planned for the fall.

For more, visit **bikeandbasstour.com.**

FUJI

A Preoccupation with Language

COLD ZODIAC AND BUTCHERED PIG

Onward the fairweather spleen.
Onward the season of vent and caprice.

Giovedì Grasso flies the meat,
trees still larded with winter grease—
ice, the Dead Time, the Flensing Time.

Flirt tattened Thursday of December's gorge.
The twelve pigs of the zodiac stew the zeal,
slow simmering giddy fizzling squeals.

Uncloister the close-air surgical theater.
Ungristle the knife-jester's grip.

Let the butcher carnival begin!

"Cold Zodiac and Butchered Pig" by Sylvia Legris, from *The Hideous Hidden*, copyright ©2016 by Sylvia Legris. Reprinted by permission of New Directions Publishing Corp.

When Saskatoon poet Sylvia Legris was published in *The New Yorker* in 2014, she realized that this one appearance could potentially reach more readers than all other publications in her lifetime, combined.

The New Yorker has a print circulation of 1.4 million copies, plus its online readership. "It means more people see your name in passing and, hopefully, more people read your work," she says. "When you send work to other magazines and your name rings a bell, they take a closer look.

Especially if you're a Canadian submitting to international publications."

New Directions Publishing in New York not only took a closer look at Legris' work, but they also published her most recent volumes of poetry, *Pneumatic Antiphonal* (2013) and *The Hideous Hidden* (2016). The creation of both works were supported by Saskatchewan Arts Board Independent Artists grants. Legris was also honoured by the Arts Board with the 2014 Saskatchewan Artist Award at the Lieutenant Governor's Arts Awards.

Legris, the only Saskatchewan writer who has won the prestigious Griffin Poetry Prize, says her work has had a "problem" for a long time, because it is not easily compartmentalized. "When I was first starting to write, people would say my work wasn't like anyone else's. It was meant as a criticism, but now I think it's a good thing," she says. "I read very widely and take in all kinds of source material. The stuff that I like to read doesn't fall into any particular camp, and my work doesn't either."

The question that underlies all of Legris' work is, "How do you create poetry from a body of knowledge that seems fundamentally non-poetic?"

The Hideous Hidden, for example, explores the histories of medicine, dissection and anatomy. Her current project, *Garden Physic*, delves into early plant-based pharmaceuticals.

In 2016, she launched *The Hideous Hidden* with readings in New York, Toronto, Winnipeg and Saskatoon. UK magazines *Granta*, *Prac Crit* and *The Poetry Review* have all shown interest in her work, publishing poetry from *The Hideous Hidden* as well as new pieces.

Legris is drawn to poetry because of its musicality and attention to language. "I like how elastic poetry can be and how it can incorporate the best parts of language and music. When they're working as one beautiful machine, it can be a pretty remarkable thing," she says.

Above: Sylvia Legris
Photo courtesy of the artist

Mixing Traditional with Contemporary

Left: Terrence Houle's *National Indian Leg Wrestling League of North America*, 2014

Bottom: *Urbanisms II–Uber Gurlz* exhibition, 2011

Photos courtesy of IPAC archives

Michel Boutin, Artistic Director of the Indigenous Peoples Artist Collective of Prince Albert (IPAC), says the growth in First Nations and Métis populations in the province, particularly in the north, provides an opportunity for greater cultural understanding. "Many local audience members have never been exposed to contemporary Aboriginal art, especially performance art," he says.

IPAC is dedicated to sharing interdisciplinary contemporary Aboriginal and urban art practices with northern audiences. The organization, which receives funding from the Professional Arts Organizations Program, helps people of all ages feel comfortable at events by mixing traditional customs with contemporary arts. For example, they host traditional Aboriginal feasts of bannock and stew every night of their annual Two Story Café arts festival. "It's not pretentious. We include youth and traditional celebration in our festival, creating an atmosphere that feels a bit like a powwow," Boutin says.

The festival fosters collaboration among established national and international contemporary Aboriginal artists and local emerging artists, featuring visual art, performance art, media art and music. Artists also work with schools, universities and the community, offering drop-in studio sessions, artist talks and conferences. Urban art forms such as hip hop, spoken word, graffiti, tattoo art, and digital media help youth and underrepresented communities establish their voices.

IPAC celebrated its tenth anniversary in 2016 by producing three art exhibitions in partnership with the Mann Art Gallery in Prince Albert. It began development of the first in a series of member catalogues and the exhibition, *The History of IPAC: Ten Years in the Making*. Work on both continues, with the hope of touring the exhibition.

Community outreach has become important to the organization over the years. IPAC has partnered with the local multicultural centre to reach out to new Canadians and introduce them to Indigenous art. The organization also works with the LGBTQ community in Prince Albert, hosting a mini-festival each spring in collaboration with Regina's Queer City Cinema. Partnering with Saskatoon Community Youth Arts Programming (SCYAP) helps IPAC develop a provincial role for the future generation of Aboriginal artists. "We don't want to become a static institution. We're always working with new artists," Boutin says.

2016 Saskatchewan Arts Awards

The Saskatchewan Arts Awards celebrates the achievements of individuals, groups and organizations in all arts disciplines. On October 18, 2016, recipients were given awards in six categories at a gala event held at Casino Regina Show Lounge. Presented by the Saskatchewan Arts Board, the awards (formerly called the Lieutenant Governor's Arts Awards) are among the highest honours in Saskatchewan's artistic landscape.

The evening brought hundreds of artists, arts organizations, patrons of the arts and members of the business community together to champion the enormous contributions the arts community makes to our province's quality of life.

Audiences were treated to a host of performances and artistic displays. Artwork from the Saskatchewan Arts Board Permanent Collection was showcased in the reception area. During the ceremony, rock band Rah Rah and hip hop artist Infofiled took the stage, and Prairie Puppet Underground along with Deaf Crows provided insightful entertainment. There was even a screening of a short film by Heather Benning, *The Dollhouse*.

Robin Poitras, co-founder of New Dance Horizons and recipient of the Lieutenant Governor's Lifetime Achievement Award, said her nomination by artist Jeannie Mah came as a great surprise. Throughout the process of gathering materials for the nomination process, Poitras reflected on three decades of dance. "The whole dialogue throughout the nomination made me realize I've been doing something for a lifetime. Time has a different dimension in dance. I had this sense of time being crunched into a moment – wow 30 years!" When the award announcement came, Poitras said she was touched by the outpouring of support from the local arts community and the Saskatchewan Arts Board.

Along with cash prizes for each award, winners were also given a one-of-a-kind sculpture by ceramicist Jody Greenman-Barber.

The 2016 award recipients were:

- Lieutenant Governor's Lifetime Achievement: **Robin Poitras**
- Artistic Excellence: **Lori Blondeau**
- Emerging Artist: **Rosie & the Riveters**
- Leadership–Individual: **Karen Schoonover**
- Leadership–Organization: **Yorkton Film Festival**
- Arts and Learning: **Wendy Peart**
- Honorary Award: **Jacqui Shumiatcher**
- Honorary Award: **Eva Mendel Miller**
- Honorary Award: **Her Honour the Honourable Vaughn Solomon Schofield, Lieutenant Governor of Saskatchewan**

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Top left: 2016 Saskatchewan Arts Awards at Casino Regina

Top right: Lori Blondeau accepts the Artistic Excellence Award.

Middle left: Jacqui Shumiatcher accepts an honorary Saskatchewan Arts Award.

Middle right: Jody Greenman-Barber *Saskatchewan Arts Award*, 2016 porcelain

Bottom left: Deaf Crows and Prairie Puppet Underground present *May's Story*.

Bottom Right: Robin Poitras accepts the Lieutenant Governor's Lifetime Achievement Award.

Photos: Michael Bell Photography

An Undeniable Achievement

Regina singer/songwriter Melanie Hankewich, best known by her stage name Belle Plaine, has been a full-time, touring musician for the past five years. Her music crosses the genres of country, folk and jazz, and she has three albums and an EP under her belt.

In December 2016, she tackled a new challenge, performing her original songs with the Regina Symphony Orchestra (RSO). Hankewich received a Saskatchewan Arts Board Independent Artists grant to create orchestral arrangements of four of her songs for the concert: the unreleased song, "Radio Dreams," as well as "Crashing Through" from her album *The Unrequited Love*, and "Old Love" and "Legendary" from *Notes from a Waitress*.

"Performing with a symphony is a privilege, and I'm grateful that the Regina Symphony Orchestra offered me this opportunity. It's a dream of mine to have my music realized in this way," she says. "This is an undeniable achievement for me."

She hopes the performance will result in more opportunities to perform with symphonies or chamber players, leading her to be recognized as an artist capable of travelling to other cities to perform with symphonies, similar to Canadian singer/songwriters such as Jill Barber and Sarah Slean.

Given this was her first collaboration with an orchestra, Hankewich reached out to other artists to serve as mentors to assist her through the process. One was Michael Wojewoda, an engineer/producer from Ontario who has worked with Buffy Sainte-Marie and Amelia Curran. Another was Saskatchewan singer/songwriter Jeffery Straker, who has performed with symphonies several times. Both connected her with orchestral arrangers who would suit her songs. She worked with two arrangers – Drew Jureka of Toronto and Regina's Steve Leidal – to create the arrangements for the RSO concert.

Hankewich's multi-genre music is accessible to audiences of all ages. "Authentic connection is the most important element of music for me. My hope is that my audience finds relevance in my songs and can relate the subject material to the experiences in their own lives," she says.

Above: Melanie Hankewich, aka Belle Plaine
Photo: Carey Shaw

For more on Belle Plaine, visit **belleplainemusic.com.**

For more on the Regina Symphony Orchestra, visit **reginasymphony.com.**

Keeping Traditions Alive

People in the northern community of Cumberland House Cree Nation were constantly approaching addictions worker Eleanor Cook to ask if she would develop programming for adults. "There is a lack of activities in our community for adults, young mothers and people with addictions. We also need to get youth involved in activities to keep them out of trouble," she says.

Cook wanted to offer traditional sewing classes taught by Elders, but there were no funds available from the band. Then, at a training program in Prince Albert, she heard about Saskatchewan Arts Board Indigenous Pathways Initiatives grants. "It was a blessing to us. I never thought I'd be able to do something for my clients."

She received two grants: one in 2015 for a traditional beadwork project and another in 2016 for quilt-making. There was a strong response from the community, with people of all ages participating, from high school students to grandmothers.

"This has brought people together who didn't associate with each other before. Now, they're visiting and helping each other," Cook says. "This is what the community needs." The project also made a difference in the lives of her clients. "It got them doing something instead of turning to alcohol and drugs. It got them away from their addictions twice a week."

Many participants doubted their abilities at first and worried about making mistakes. Elders guided them through the process, emphasizing learning rather than perfection. "People would gather around the table—even while they were sewing—to listen to the Elders' stories," says Cook. Elders appreciated the opportunity to share their knowledge and skills with the next generation, keeping traditions alive.

The participants' sense of accomplishment was palpable. "When they've completed a project, you can see it in their eyes. They're so happy and proud of what they've achieved in making," she says.

Although the project covered by the grant is complete, people continue to come each week to sew and enjoy each other's company. Cook is approaching the band council for funding to extend the project. "Hopefully, they will give it to us. If not, we'll just continue."

Above: A participant in Eleanor Cook's traditional beadwork project at Cumberland House Cree Nation

Photo: Eleanor Cook

New World Armour

Above: Catherine Blackburn
***The Ties that Bind*, 2015**
moose hide, beads, otter fur, linen
Photo courtesy of the artist

Opposite page: Catherine Blackburn
Photo: Terrille Campbell of Sweetgrass Photography

Dene artist Catherine Blackburn grew up watching her grandmother make traditional beaded garments, gloves and mukluks. "My grandmother is a beadwork artist, though she wouldn't call herself that," she says. "Traditionally, garment-making expressed a woman's love and pride in her family's achievements. I am inspired by the pride that once defined women in their communities through garment-making."

Blackburn is exploring beadwork with a modern twist, combining traditional elements with a futuristic style to make "new world armour." By fusing together plastic beads, she creates garments based on traditional female clothing from different First Nations, speaking to the diversity of Canada's Aboriginal women.

"Beadwork, itself, has survived through the assimilation processes in Canada. It's not a dead art form. It's part of our future and a symbol of strength," the Leask based artist says.

She sees the plastic beads as a metaphor. "Due to its extreme resistance to natural biodegradation, it has a place in our future, corresponding to the resilience and survival of Aboriginal women. By finding new uses for plastic through garment-making, I am commenting on the relationship between Aboriginal women and the land in terms of ingenuity and adaptation to environment."

An Independent Artists grant supported Blackburn in creating seven outfits and accessorized them with beaded medallions representing different Indigenous languages. These outfits will be modelled by women who have influenced Blackburn's life. She will photograph them in positions of strength, creating individual life-sized prints and a panoramic photo of the women standing in solidarity.

The work is booked for exhibition at the Mann Art Gallery in Prince Albert for fall 2018, with the possibility of touring to other public galleries in the province.

Blackburn is also being featured nationally. A pair of her beaded mukluks, purchased by the Saskatchewan Arts Board's Permanent Collection, were included in a 2016 exhibition at the Textile Museum of Canada. A series of pincushions with tongue-based photo-transfer images, representing the loss of traditional Aboriginal languages, will be presented at the Bonavista Biennale in 2017, as part of Canada's 150th anniversary celebrations. "I want people to be aware of some of that darker history of Canada's colonial past. It's important for that to be showcased along with the celebratory side of the show."

For more on Catherine Blackburn's work, visit **catherineblackburn.com**.

Social Awareness through Art

Above: Students spin their dyed wool.
Photo courtesy of Goodsoil Central School

How much work does it take to create a textile from start to finish? This question was explored by Grades 7 and 8 students at Goodsoil Central School in northwest Saskatchewan, with funding from an Artists in Schools grant. Local fibre artist Kara Perpelitz walked the students through the process, giving them freshly shorn wool to clean, dye, spin and weave.

Art teacher Jessica Lepitzki says that the project combined elements of the art and social studies curriculum to teach students about where their clothing comes from, so they may make socially conscious choices. "We wanted to help them identify with the workers, some of whom may be their ages, employed in various settings and often in unfair contracts."

She says students were surprised at the working conditions, such as safety issues and low pay, facing garment workers overseas. "It never crossed their minds that people overseas wouldn't have the same rights as we do in Canada."

Other subjects covered by the project include science (dye safety and chemical reactions), math (cost of textiles) and practical and applied arts (different weaving techniques.) "For the kids, it's a lot easier to see how these things work together when they have specific subjects coming together. They were able to work through the concept rather than read about it," Lepitzki notes.

She reached out to Chief Napew Memorial School on nearby Big Island Lake Cree Nation to include their students in the art workshops. "Although they are in close proximity, students at the two schools never see each other. It gave them the opportunity to talk and to be exposed to ideas and thoughts that were different than what they would experience on a daily basis," she says.

Final textile projects were exhibited throughout the community of Goodsoil, with displays of work set up in the credit union, library and health centre. Students also gave spinning and weaving demonstrations at the library.

Lepitzki feels it was positive experience for students to work with a local professional artist. "I wanted them to see that everyone can be an artist and you don't have to live in a city to do it."

Summer School for the Arts

Left: Participants in the pelican processional

Below: Practicing pelican processional dances

Photos: Edward Poitras

A 100-year-old building in downtown Fort Qu'Appelle is a hub for arts activity in the area. The Qu'Appelle Valley Centre for the Arts (QVCA) rents out its space for pottery classes, artists' studios, pop-up art markets, art exhibitions and performances. Entirely volunteer-driven, the organization receives no core funding. In 2016, an Arts After Hours grant enabled QVCA to undertake its first program, a summer school for the arts.

"There is no arts programming – or even sports – in Fort Qu'Appelle when school is out. There is a real need in the community for something like this," says QVCA volunteer Janet Stoody.

The organization partnered with Regina's New Dance Horizons to present the Valley Arts Pelican Project. Artistic Director Robin Poitras collaborated with 6 artists and 30 participants over the course of 10 days.

The school was interdisciplinary, combining visual art, music, dance and local history. A potter showed young people how to work with clay. A Métis fiddler brought in a variety of fiddles for the youth to play and taught them traditional jigs. A First Nations artist took participants on tours of historic sites and talked to them about the importance of the treaties. "We filled a need for art practice, for beauty, for historical exploration and for being outdoors," says Stoody.

The project culminated in a performance at the town's Mid Summer's Arts Festival. "There was a hush as we came onto the grounds. It was a thrilling experience for all of us," she says. After the parade, the group performed 11 choreographed pieces accompanied by a mini-orchestra of violins and ukulele. "Parents and families were really grateful that there had been such amazing, professional artists here working with their children."

The summer school brought people into the QVCA who had never been there before, growing the organization's clientele and building volunteers' skills. "We've learned about grant writing and delivering our own programming with a partner. We are always diversifying our capacity for new opportunities," Stoody says.

Fore more on Qu'Appelle Valley Centre for the Arts, visit **qvcarts.ca.**

A Personal Connection

Linda Mikolayenko enjoyed listening to her parents' stories while she was growing up, but she never thought that storytelling could be a profession, much less her own.

When an artist-in-residence engaged students at her children's school with oral storytelling, Mikolayenko realized, "This is something I can do, too!" She was inspired again when Indigenous storyteller Joseph Naytowhow visited her community of Air Ronge. "Joseph was telling stories from his heritage. I thought, 'I have my own heritage – who is telling the Ukrainian stories?'"

She researched Ukrainian folk tales and began sharing them with children in the community and at local events. She looked for other opportunities, but her remote northern location proved challenging. "I've had inquiries from people who want to have me come, but they can't afford to pay my mileage or hotel," she says.

Fortunately, a Culture on the Go – Event Travel grant made it possible for her to participate in the Year of the Saskatchewan Ukrainian Festival in Regina in 2016. The festival featured a cultural exchange between members of the Ukrainian and Aboriginal communities. Mikolayenko and Elder Hazel Dixon shared stories from each of their traditions and engaged in a dialogue with audiences about the sources of their stories, why they tell stories and how stories evolve. They discovered that both Ukrainian and Aboriginal stories often include elements of nature, particularly animals, to help give a message.

"I do not have many opportunities to perform in the southern part of the province. Many listeners were hearing me for the first time, and many were introduced to the art of storytelling for the first time. One of the festival volunteers asked me, 'How come I've never heard of storytelling before?'" Mikolayenko says.

"What I love about storytelling is that there is a very personal connection that is made between the storyteller and the audience. The stories that I tell are ones that resonate for me, and I never know exactly what it will touch in the people who are listening."

Learn more about Linda Mikolayenko on her website **lindathestoryteller.ca.**

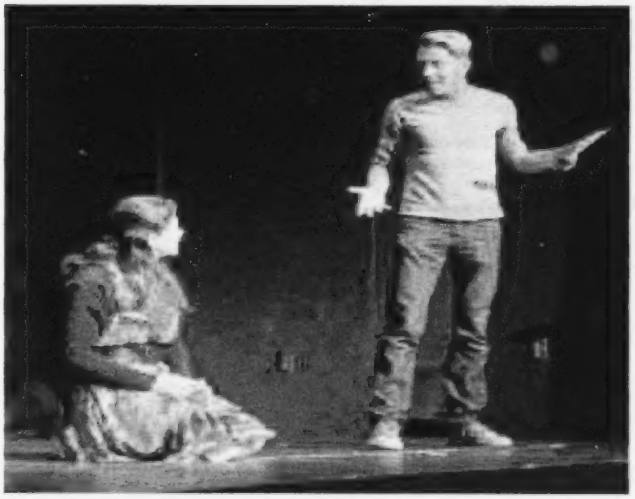
Above: Jeff Cappo (left) gets a few Ukrainian dancing tips from Adam Breckner of the Pavlychenko Folklorique Ensemble. Cappo served as one of the emcees for the cultural exchange at the Year of the Saskatchewan-Ukrainian Festival.

Photo: Linda Mikolayenko

Opposite page: Storytellers Linda Mikolayenko in her red boots and Elder Hazel Dixon in her moccasins told stories from their respective traditions as part of the cultural exchange at the Year of the Saskatchewan-Ukrainian Festival.

Photo: Norbert K. Iwan

Changing with the Times



Top: The 24-Hour Playwriting Competition in 2016

Photo courtesy of Saskatchewan Playwrights Centre

Above: *You and Me on a Boat and You're Smiling* performance at the 2016 Regina Fringe Festival

Photo: Sharpshooter Photography

The ecology of theatre in Saskatchewan and beyond has evolved in the last few years. While many playwrights continue to write scripts on their own, there is a trend toward devised theatre, where writers and actors collaborate to develop plays through improvisation. And more and more plays are self-produced.

The Saskatchewan Playwrights Centre (SPC) has adapted its programming to serve the needs of the theatre community. "We're making a conscious effort to reach out to theatre creators and younger theatre artists and try to be helpful in a real, contemporary way," says Andrew Johnston, Artistic Director and General Manager. The centre supports the development of local plays and playwrights in a risk-friendly environment, ensuring Saskatchewan voices are heard. It receives funding from the Professional Arts Organizations Program.

Dramaturgy, supporting script development, has always been at the core of the organization's activities. In recent years, SPC has added production dramaturgy to help playwrights develop production plans and budgets, and even suggests technical support personnel, such as designers and stage managers.

SPC has developed relationships with the Globe Theatre in Regina and Gordon Tootoosis Nīkānīwin Theatre in Saskatoon to offer dramaturgical services to playwrights scheduled to appear in their seasons. Another collaboration is with Live Five Theatre in Saskatoon, where a Saskatchewan playwright's self-produced play will be presented each season. The Saskatchewan Festival of Words in Moose Jaw features a play chosen from those premiered at the SPC's Spring Festival of New Plays. As well, the first-prize recipient of the organization's annual 24-Hour Playwriting Competition may choose between a slot in the Regina Fringe Festival or $500 in cash.

SPC has also offered incubator sessions that bring together artists from different genres – from theatre to dance to media arts – to work on collaborative projects. "We are creating a vocabulary for artists to work together," says Johnston. For the past two years, the organization has brought directors from theatres across Canada to its Spring Festival of New Plays to support the work of local playwrights. This has lead to a partnership with Factory Theatre in Toronto, where there will be a public reading of a Saskatchewan play. "We are bringing expertise in, and we're also getting our playwrights known outside the province," Johnston says.

For more, visit **saskplaywrights.ca**.

The Power of Everyday Experience

For most of her career, visual artist Heather Cline has incorporated regional history into her work. About 10 years ago, she began exploring the question, "Who gets to make history?"

The Regina artist says, "I think there's real power in people's everyday experience. Often simple everyday stories point to larger historical issues." Although it was a decade away, she considered Canada's 150th anniversary and determined that creating a touring exhibition of visual art and personal narrative would be a fitting way to mark the occasion.

Through *Quiet Stories from Canadian Places*, Cline engaged communities by interviewing people about their experiences of various Canadian locations. She used drone shots, videos and still photos as visual references. "I'm fascinated by how personal history intersects with human geography. My project involves merging collage soundscapes with lush, intricate paintings of everyday places," she says.

Cline didn't seek out specific demographics or large centres for the project, instead focusing on smaller communities, often in states of transition. She spoke with people from the ages of 5 to 92, with diverse demographic and cultural backgrounds, in Ontario, Manitoba, Saskatchewan, Alberta and British Columbia. "I interviewed people from all over Canada, even though I only worked in those specific places. Some of the best stories were about places people had lived in, in the past and places across Canada where they had travelled," she notes.

The exhibition contains approximately 50 paintings and more than 200 audio stories, though Cline collected far more than that. "I have enough stories for this project that I could keep working on it for another 10 years," she laughs. It will tour through six different Western Canadian sites in 2017-18, in celebration of the country's sesquicentennial.

"This project is a huge challenge to my art practice. I wanted to create a narrative environment using audio stories and paintings to share my personal explorations of Canadian society with gallery visitors. I want to shift how the audience views the paintings by the audio stories that I choose to share with them," Cline says.

To view and listen to the online exhibition of *Quiet Stories from Canadian Places*, visit **heathercline.ca.**

Above: Heather Cline
***Riding with Judy*, 2016**
acrylic panel
Photo courtesy of the artist

A Unique Fusion

Above: Ramses Calderon
Photo: Gary Robins/Available Light Photographics

Opposite page:
photo: Don Hall

Upon creating his first concerto for orchestra and guitar, Ramses Calderon learned an important lesson. "When you write a solo for an instrument, you have to allow the instrument to breathe. The concerto is almost 16 minutes, and the guitar is playing the whole time. That's quite tiring for the hands!" he laughs.

Currently residing in Regina, Calderon was born in El Salvador. He has composed original works for professional musicians and orchestras, including the Regina Symphony Chamber Players, the Guatemalan Youth Orchestra, the El Salvador Symphony Orchestra and the Holguin Symphony Orchestra in Cuba. He has also composed pieces for various community projects and organizations in Saskatchewan.

Calderon incorporates traditional instruments and rhythms into his music and compositions. The result of his creation process is a unique fusion of classical, traditional and popular music.

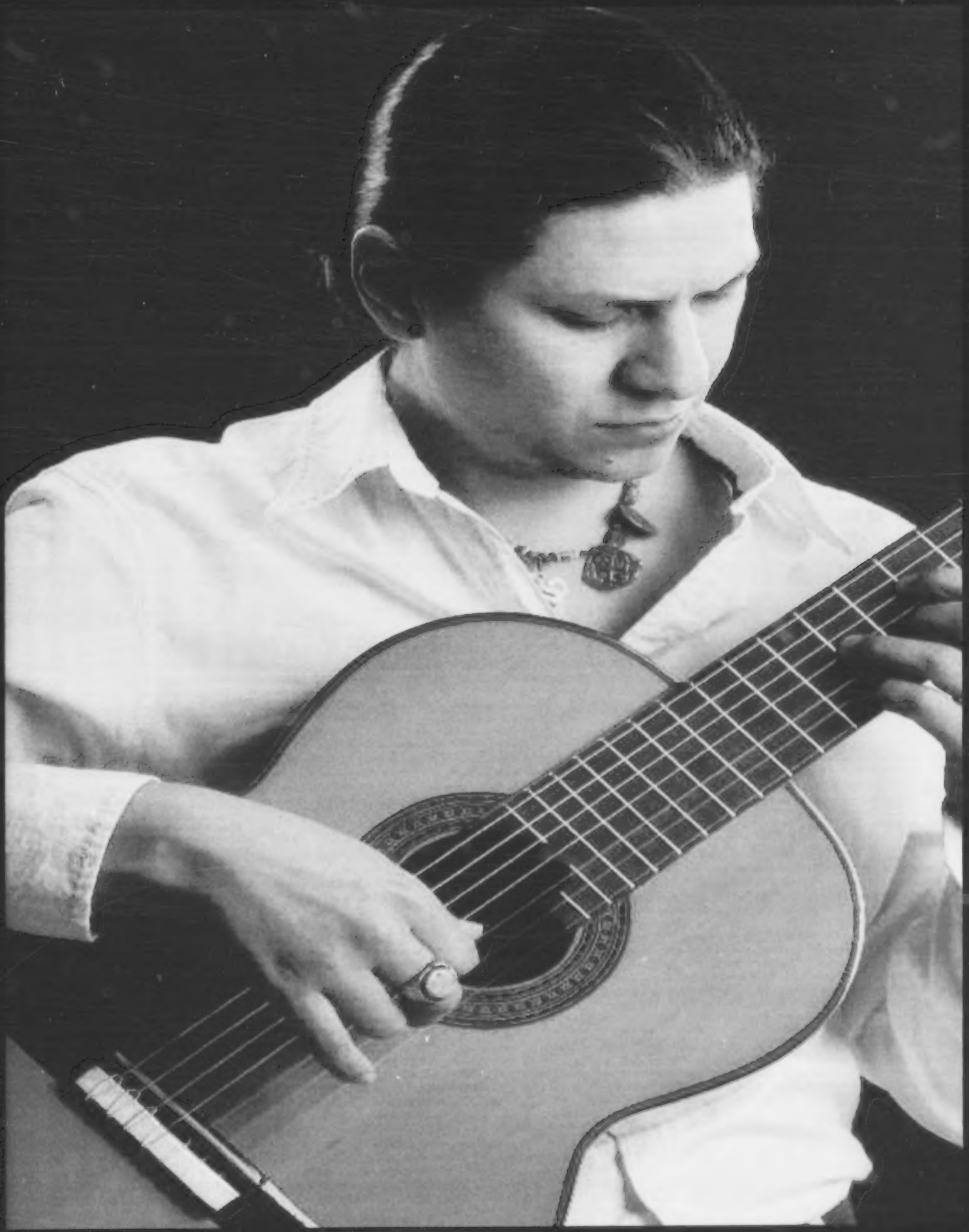
"Concierto de las Ninfas" or "Concert of the Nymphs" was composed over a six month period in 2015-16, with the help of an Independent Artists grant. The work explores Calderon's cultural roots and contains a variety of influences from the Americas, Spain and Arabic countries. The piece is unique in its use of quarter tones, in contrast with the half and whole tones used in Western music. "I like to experiment with microtonal music. When we listen to quartertone music, we think it's out of tune," he says.

To perform the piece, Calderon required two guitars – one fretted and one fretless. But travelling with two guitars is difficult, so he and a friend from Ecuador designed a double-necked classical guitar. "Flip it over, and you have two guitars in one!" he exclaims.

Calderon will be taking the concerto on tour in August 2017, supported by a Culture on the Go grant. He will perform in Regina, then travel to Costa Rica, Paraguay, Uruguay and El Salvador.

He believes music is a profound tool for communicating with one another. "It's very important to create and compose music to help people to connect with themselves. Music is just not for pleasure. It has a deeper meaning of touching our souls to help us become better human beings," he says.

Visit **ramsescalderon.com** for more.



Voice from the Wilderness

It is not every day that a documentarian becomes the subject of another's film; however, Jason Britski wanted the world to know about Saskatchewan ecologist and filmmaker Robert J. Long.

In his feature-length documentary, *Voice from the Wilderness*, Britski explores Long's 45-year career and provides a platform for his message about climate change. "Bob's view of the ramifications of climate change and the future for humanity are quite sobering. He has spent his entire career providing warnings of danger on the horizon, and he feels that predictions are occurring more rapidly than expected," he says.

Britski was particularly attracted to the project because, although Long had a successful career as a filmmaker, he has viewed his life's work as a failure. "It was his hope to leave a profound impact upon an audience and change our perceptions about the natural world. I think, to some degree, he has been successful in that endeavour. However, he feels that his message was disregarded, and maybe he is correct," Britski says. "I found it interesting to find a filmmaker who was conflicted in this way about their work. There is a sense of pride about everything he has done, but there also exists this hollow feeling that we have not done enough."

Long granted Britski access to his massive film, video and sound archive – more than 3,000 hours of footage shot over the course of four decades. It took Britski a full year to narrow that down to 1,200 hours of footage for editing. He took Long's strongest imagery and his own footage that he had shot to create an 89-minute documentary. From research to post-production, the film took four years to make.

The documentary, which was supported by an Independent Artists grant, has been an official selection at 29 film festivals in 11 countries in 2016-17, and it won or was nominated for awards at 16 of them. Britski wants local audiences to see the film and has plans for a Regina screening. "I think it's important that people come and see his work and his story, his message, because he is such a pillar of the community as a filmmaker and an ecologist, yet is relatively unknown to the public," he says.

For more, visit **framedfilms.ca**.

Left and above: Stills from Jason Britski's documentary, *Voice from the Wilderness*

Small City, Big Reputation

For a small city, Estevan is developing a big reputation for professional theatre. Souris Valley Theatre presents two plays each summer, to the delight of southern Saskatchewan audiences. "A goal of mine with the company is to present audiences with high-quality professional theatre in their own backyard. A big priority for the company is to continue to grow the theatrical community in Saskatchewan," says Artistic Director Kenn McLeod.

In 2016, the theatre's production of a locally written show, *Volstead Blues*, was supported by an Artists in Communities grant. The play tells the story of a tumultuous time in the city's history and serves as a reminder of the persevering spirit of the community.

"It was great to showcase a story that was written as Souris Valley Theatre was first being created [in 1990]," McLeod says. "It is always a joy for me to have audiences familiar with the characters in the shows, not because they know the show, but rather because they know these characters in their own lives. 'Oh that guy is just like Uncle Ted!' or 'That is the same conversation I had with my own mother!'"

The theatre has become a coveted destination for professional actors, who live on site during productions. "Each year, I get more and more Saskatchewan theatre artists contacting me about when it will be their turn to come down to Estevan to play," says McLeod.

Providing Saskatchewan actors the opportunity to hone their craft within our borders is a top priority for Souris Valley Theatre. "As a Saskatchewan artist, I want to see others succeed. To do this, they need the opportunity to showcase the great work that they are capable of in the province that raised them, or that they now call home," McLeod says. "Saskatchewan has an incredible resource in its people, and its artists are no exception."

For more on Souris Valley Theatre, visit **sourisvalleytheatre.ca**.

Above (left to right): Chelsea Mahan, Christina Perrson, Felix LeBlanc, Mark Claxton and Amanda Trapp performing in *Volstead Blues*

Photo: Breanne Van De Woestyne

Ringing the Bell for German Expressionism

German Expressionism, an early 20th-century art movement, celebrated its centennial in 2016. To mark the occasion, a group of Regina artists, known as the Cabinet Collective, put together The Caligari Project Festival of German Expressionism, held from September to December 2016.

The arts festival, supported by a SaskFestivals grant, included film, theatre, dance, music and visual art, from contemporary collaborations to century-old archival works. It provided an opportunity for artists and cultural community members to create new work and share what they do best with local audiences.

A driving vision behind the Cabinet Collective board – Chrystene Ells, Berny Hi, Rowan Pantel and Gerald Saul – is the cross-pollination of artists, audiences and organizations. "A great example of this was the Prairie Night Light Lantern and Puppet Procession, which brought together organizations that had never worked collaboratively before," says Hi. These included Das Schulhaus (Regina's German-language school), New Dance Horizons and Prairie Puppet Underground.

A range of approximately 25 arts and academic activities and events were held. Participants included the Regina Public Library, Dunlop Art Gallery, University of Regina, Art Gallery of Regina, Regina Symphony Orchestra, MacKenzie Art Gallery, Saskatchewan Filmpool Cooperative, mispon, Articulate Ink, FadaDance and many more.

The marquee event was the screening of the quintessential German Expressionist film, *The Cabinet of Dr. Caligari*. The vintage work, digitized from an old, scratchy 16mm print, was accompanied by members of the Regina Symphony Orchestra, playing live to a new score by award-winning composer Jason Cullimore and conducted by Maestro Victor Sawa. Cullimore received an Independent Artists grant to compose the score.

Ells and Hi also received an Independent Artists grant to create *Der Glöckner* ("The Bell Ringer"). The 10-minute film is an homage love letter to German Expressionism. With no voice dialogue and limited title cards, the character-driven story progresses visually. Hi says, "We hope to inspire others to take risks, to live their lives and to attend to the questions and creatures in the shadows."

For more on The Caligari Project, visit **www.caligari.ca.**

For more about *Der Glöckner*, visit **moxiefilms.ca.**

Top: Chrystene Ells

Above: Victor Sawa and Berny Hi

Opposite page: Wendy Peart

Photos: Eaglestaw Thom

70 Years of Film

During World War II, the Canadian government established film councils across the country to disseminate news of the war effort. In 1947, the Yorkton Film Council realized this equipment and expertise could be repurposed to host a film festival. "When they first formed the festival, people in Toronto said, 'No way will this last.' Well, we showed them!" laughs Randy Goulden, Executive Director of the Yorkton Film Festival (YFF).

A lot has changed over the last seven decades, particularly in technology. "Early on, we received film submissions on big reels. Then it went to VHS, then to DVDs and now, it's all digital. We do our screenings off a hard drive," says Goulden. The digital progression also allows the YFF more flexibility in delivering filmmaking workshops in high schools across Canada. "You used to need large cameras and projectors, but now, you can get apps to make films on your phone."

The festival, supported by funding from the SaskFestivals program, affords filmmakers and delegates many opportunities for professional development and networking. "Filmmakers can meet broadcasters and decision-makers in the film industry in an informal setting. In bigger festivals, they may get five minutes with these people. In Yorkton, they interact with them the whole weekend," Goulden says. "These informal one-on-ones have resulted in many deals brokered at the Yorkton Film Festival."

Delegates and the public may elect to attend traditional program screenings with filmmakers in attendance or go off on their own to watch films on individual screens provided by the festival. There are unique opportunities to mix and mingle with the Yorkton community, such as the annual lobster festival, complete with skeet shooting.

Any film submitted to the festival becomes part of its archive, which is available for screening by schools, libraries and other organizations across the country. "We get over 250 submissions per year. Any type of request that comes in, we usually have a film for it," says Goulden.

What hasn't changed in 70 years are the contributions of the many dedicated volunteers who make the festival a success. "There is no doubt in my mind that it's the people that have provided for the longevity of the festival. We have volunteers who really believe in us," she says.

Photos courtesy of Yorkton Film Festival

A Comedic Tale of Self-discovery

***Salt Baby* has come a long way, both geographically and artistically, since it premiered in Regina in 2015.**

The semi-autobiographical show written by Falen Johnson has been described as "a comedic tale of self-discovery." In the play, Salt Baby struggles to fit in at home on the Six Nations Reserve and in the city. She is of First Nations heritage but looks white, leading to complicated, conflicting emotions about which culture she fits best.

A Culture on the Go – Touring grant enabled the production to travel to four communities in the Yukon, as well as to Kitchener-Waterloo, Ontario, and Six Nations Reserve in Ontario, in September 2016. The show also ran as part of Live Five's season in Saskatoon in May 2016, and at the Globe Theatre in early 2017.

The northern tour reached almost 1,000 people, many of whom are Indigenous. Communities in the Yukon have less exposure to theatre. "High-quality, professional work created by Indigenous artists, featuring Indigenous actors, offers options to people who can feel limited by the opportunities in their communities," says director Yvette Nolan.

Above: Dakota Hebert and Nathan Howe in *Salt Baby*
Photo: Chris Graham Photo

She shares an example of the excitement the production brought to small communities: "The owner of the gas station in Rancheria, where we had gassed up, closed up and drove his family 142 kilometres along the Alaska Highway to see the show."

The tour made an impact on the actors as well, helping them understand what life is like in remote northern communities, where there may only be one restaurant and one store, and where food is incredibly expensive. "It forces us to see our own privilege and be more empathetic to the challenges of not having that kind of privilege," Nolan says.

She also notes that for the Indigenous actors in the show, playing before largely Indigenous audiences was empowering and affirming. The final stop on the tour was in the playwright's home community of Six Nations Reserve. "It was like a rock-and-roll show! People were laughing at things audiences had never laughed at before. The show was so close to their own hearts. It was such a great way to close the tour."

Artists Give Back

Two influential Saskatchewan artists have made major donations of their artwork to the Saskatchewan Arts Board's Permanent Collection. Saskatoon artist Greg Hardy donated 10 of his paintings, and Regina sculptor Jack Sures donated 30 of his ceramic pieces. The value of the donations has been appraised at more than $160,000.

Above: Greg Hardy
***Rain Dance, Badlands*, 2011**
acrylic on canvas
On loan to Saskatchewan Legislative Building

Photo courtesy of Saskatchewan Arts Board Permanent Collection

Hardy donated some of his favourite recent works, created between 2005 to 2014. The landscape paintings represent different areas of the province that have inspired him, such as Grasslands National Park. "I know the Arts Board will find appropriate places for the work to get exhibited and shown," he says. "Over the years, they've supported individual artists through the granting process and through their collection. The collection represents artists who have made a significant contribution to the province."

Sures had a basement full of his art, dating from 1971 to 2008. He invited Arts Board staff to select pieces for the collection that represent the scope of his career. "Artists make art to be seen, not to lie in storage. What better place for it than a body that disperses art throughout the province?" he says.

The Permanent Collection includes approximately 3,000 works of 750 artists and represents the work of Saskatchewan artists over the past six decades.

Permanent Collection: New Acquisitions

PURCHASES:

4 **Heather Benning**
The Altar, 2013
mixed media

Catherine Blackburn
The Ties that Bind, 2015
moose hide, beads, otter fur, linen

Mel Bolen
Evidence, 2012
salt-glazed stoneware, stains, terra sigillata

Mel Bolen
untitled, 2012
salt-glazed stoneware, stains, terra sigillata

Robert Christie
Chocolate Centre, 2015
acrylic, plywood on canvas

Ruth Cuthand
Boil Water Advisory #1, 2016
glass beads, resin, found glassware

Holly Fay
untitled (Floating Worlds Series 2012), 2012
graphite on paper

Holly Fay
untitled (Floating Worlds Series 2013), 2013
graphite on paper

10 **Gus Froese**
Coderre, Saskatchewan, 2009
collage, paint and ink on paper

6 **Iris Hauser**
The Changeling, 2012
oil, alkyd paint on canvas

Joanne Lyons
Drawing no 19, frolic series, 2013-2015
graphite on mylar

3 **Grant McConnell**
Wonder House, 2013
acrylic on wood

Barbara Meneley
Without Words, 2014
arches paper

Mindy Yan Miller
Universe, 2014-2015
hide

Clint Neufeld
Tailstock on Pillow, 2014
ceramic

2 **Mary Lynn Podiluk**
Intonation, 2012
gold-plated copper, resin, wool, steel

Mary Lynn Podiluk
Sweet Talk, 2011
sterling silver, recording and pitch-altering playback device, wool, organza, synthetic ruby

Laura St. Pierre
Fruits and Flowers of the Spectral Garden (Avalon), 2014
archival inkjet on somerset velvet paper

Jack Sures
#67 Porcelain Plate, 2014
porcelain, glaze

Jack Sures
#39 Covered Jar with 3 Bandicoots, 2015
ceramic, tenmoku glaze

DONATIONS:

5 **Heather Benning**
Field Doll: Abandoned Churchbridge Farmyard, 2006
Kodak Endura digital c-print
gift of the artist

Henry Bonli
Red Sail, 1963
enamel on paper
gift of Gary Essar

Lora Burke
2200 Block, Scarth St. Regina, 1977-1978
watercolour, ink on paper
gift of Helen Kaeser

Louise Cook
Untitled, 1979
watercolour on paper
gift of Mary and Don Thauberger

Jack Cowin
untitled (moose head), no date
ink, paper, staples, stuffing
gift of Mary and Don Thauberger

Eugene W. Dahlstrom
View Thru a Window, 1954
oil on canvas board
gift of Helen Kaeser

Eva A. Dennis
Our Gang, 1976
oil on canvas-mounted panel
gift of Hazel Mullin

Jane A. Evans
untitled (weaving), 1973
weaving
gift of Gary Essar

Jane A. Evans
untitled (weaving), 1973
weaving, felt
gift of Gary Essar

Brian Gladwell
untitled (desk), 1980
cardboard, paint, hardtop
gift of Mary and Don Thauberger

Hansen-Ross Pottery
untitled (low bowl), 1973
ceramic, glaze
gift of Gary Essar

Greg Hardy
Rain Dance, Badlands, 2011
acrylic on canvas
gift of the artist

7 **Greg Hardy**
Eagles and Daydreams, 2008-2009
acrylic on canvas
gift of the artist

Greg Hardy
Fall Fields, 2007
pastel, charcoal on stonehenge paper
gift of the artist

Greg Hardy
Green of Joy, Five Clouds, 2012
acrylic on linen
gift of the artist

Greg Hardy
Late Day Glow, 2014
acrylic on masonite
gift of the artist

Greg Hardy
Light Coming Through the Grey, 2014
acrylic on linen
gift of the artist

Greg Hardy
Marsh and Cloudbank, 2005
acrylic on canvas
gift of the artist

Greg Hardy
Morning Fog Dance, 2012
acrylic on linen
gift of the artist

Greg Hardy
Steel Grey Water, 2009
pastel, charcoal on paper
gift of the artist

Greg Hardy
Snow Covered Hills, 2011
charcoal, acrylic on canvas
gift of the artist

Ray Hearn
untitled, 1986-1987
ceramic and mixed media
gift of Bruce H. Anderson

Joanna Krasner
Banff (Mountain and River View), no date
watercolour on paper
gift of Joan Vanterpool

Joanna Krasner
Banff (Tree Trunks), no date
watercolour on paper
gift of Joan Vanterpool

Joanna Krasner
Blue Still Life, no date
oil on paper
gift of Joan Vanterpool

Joanna Krasner
Florence City of Flowers, no date
watercolour on paper
gift of Joan Vanterpool

Joanna Krasner
French Street Scene, no date
oil on linen
gift of Joan Vanterpool

Joanna Krasner
Italian Houses on a Hill, no date
oil on paper
gift of Joan Vanterpool

Joanna Krasner
Lady with Flowers, Rome, 1952
watercolour on paper
gift of Joan Vanterpool

Joanna Krasner
Madison, Wisconsin, 1951
watercolour on paper
gift of Joan Vanterpool

Joanna Krasner
Market Day, 1951
watercolour on paper
gift of Joan Vanterpool

Ernest Luthi
untitled, 1980
pastel on paper
gift of Helen Kaeser

Brian McArthur
Fish and Drawing, 1992
stoneware, fish, graphite on paper
gift of Jack Sures

1 **Joan McNeil**
Façade, 1982
graphite, pastel on paper
gift of Bruce H. Anderson

Barbara Meneley
Without Grid, 2014
arches paper
gift of the artist

Barbara Meneley
Without Rails, 2014
arches paper
gift of the artist

9 **Claude Morin**
Prairie Interconnectivity, 2009
clay, iron, leather, paper
gift of the artist

Permanent Collection: New Acquisitions

Robert Murray
DIE BRUCKE, 1958
ink on paper
gift of Georgia Crone

Ruth Pawson
Golden Infinity (Grand Coulee), 1978
oil on canvas board
gift of Carol Diane Fowler

Ruth Pawson
Old Deserted Farmhouse (Tregarva Elevator in Distance), 1974
oil on canvas board
gift of Georgia Crone

Ruth Pawson
Sombre November, 1977
oil on canvas board
gift of Carol Diane Fowler

Ruth Pawson
Summer Sea (Grand Coulee), 1978
oil on canvas board
gift of Carol Diane Fowler

Alicia Popoff
Dark Wilderness, 2000
acrylic on paper
gift of Les Potter

Alicia Popoff
Eternal Tapestry, 2003
acrylic on paper
gift of Les Potter

Alicia Popoff
Moving Houses, 2000
acrylic on paper
gift of Les Potter

Alicia Popoff
Out on the Road: Summer Journey, 1990
acrylic on canvas
gift of Les Potter

Les Potter
The Band, 2009
welded steel
gift of the artist

Anita Rocamora
Box with Pierced Lid, 1977
ceramic, glaze
gift of Gary Essar

Anita Rocamora
untitled (bowl with pierced edge), 1978
ceramic, glaze
gift of Gary Essar

Anita Rocamora
Wine Goblet, 1975-1976
ceramic, glaze
gift of Gary Essar

Karen Schoonover
Spot and the Shooting Stars, 1988
acrylic on canvas
gift of the artist

Joanne Shepherd
untitled (plant pot), 1976
ceramic, glaze
gift of Gary Essar

Jack Sures
Adam Waiting, 1971
acrylic paint, earthenware
gift of the artist

Jack Sures
Black Flowers, 1984
sawdust-fired porcelain
gift of the artist

Jack Sures
Fore Clay!, 1987
sawdust fired earthenware, golf balls
gift of the artist

Jack Sures
Head, 1984
porcelain, wood
gift of the artist

Jack Sures
Joe Be Nimble, 1989
sprayed engobe, earthenware
gift of the artist

Jack Sures
Maquette for the Waterloo Potter's Workshop Mural, 1984
sprayed engobe, stoneware
gift of the artist

Jack Sures
Random X's, 1984
porcelain, oxide, wood
gift of the artist

Jack Sures
Right Wing Monument to Eternal Effection, 1986
earthenware
gift of the artist

Jack Sures
untitled (bandicoot bowl with hatched background), 1992
porcelain
gift of the artist

Jack Sures
untitled (bandicoot on stand), 1989
sprayed engobe, stoneware
gift of the artist

Jack Sures
untitled (circle tile), 1983
stoneware
gift of the artist

Jack Sures
untitled (corded lustre bowl), 1974
porcelain, lustre
gift of the artist

Jack Sures
untitled (covered jar), 1982
porcelain
gift of the artist

Jack Sures
untitled (decorative stoneware disk), 1982
stoneware
gift of the artist

Jack Sures
untitled (dimensions wall piece), 2008
ceramic, plywood, plastic, acrylic and oil paint
gift of the artist

Jack Sures
untitled (extruded vase with narrow neck and handle), 1982
stoneware
gift of the artist

Jack Sures
untitled (extruded vase with pushout technique), 1980
stoneware
gift of the artist

Jack Sures
untitled (extruded vase with thrown top and hole with slumped base), 1979
stoneware
gift of the artist

Jack Sures
untitled (pink lustre disk with loop), no date
ceramic, lustre
gift of the artist

Jack Sures
untitled (purple lustre disk with loop), no date
ceramic, lustre
gift of the artist

Jack Sures
untitled (snake box with worm lid), 1972
ceramic
gift of the artist

Jack Sures
untitled (tall necked vase), 1982
porcelain
gift of the artist

Jack Sures
untitled (tile 1), no date
ceramic
gift of the artist

Jack Sures
untitled (tile 2), no date
ceramic
gift of the artist

Jack Sures
untitled (tile 3), no date
ceramic, lustre
gift of the artist

Jack Sures
untitled (two tubes), 1983
porcelain, wood
gift of the artist

Jack Sures
untitled (untramed circular tile), 1982
stoneware
gift of the artist

Jack Sures
untitled (wall disk), 1982
stoneware
gift of the artist

Jack Sures
Walking on Water is Easy when you are Attached to a Pink Sky, 1975
plywood, ceramic, acrylic and oil paint
gift of the artist

David Thauberger
Sniff Sniff, 1974
oil on canvas
gift of Mary and Don Thauberger

Anthony Thorn
Self Portrait, 1957
oil on canvas
gift of Lyn Goldman

James A. Thornsbury
Crayola Pickles, 1973
ceramic, glaze
gift of Gary Essar

Marline Zora
untitled (bowl), 1990
ceramic, glaze
gift of Gary Essar

Marline Zora
untitled (bowl), 1990
ceramic, glaze
gift of Gary Essar

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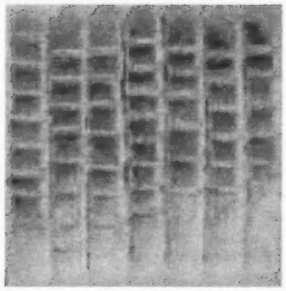

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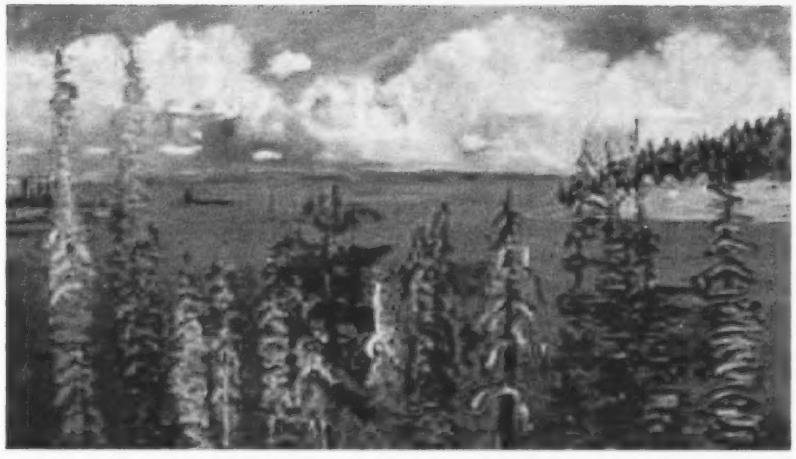

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Permanent Collection: Works on Loan

SÂKÊWÊWAK ARTISTS' COLLECTIVE, REGINA, SK
MARY LONGMAN: WARRIOR WOMAN & SELECTED WORKS
FEB 24 – MAY 24, 2016

5 **Mary Longman**
Warrior Woman: Stop the Silence, 2014
lightbox

MOOSE JAW MUSEUM & ART GALLERY, MOOSE JAW, SK
ZACHARI LOGAN: A NATURAL HISTORY OF UNNATURAL THINGS
APR 28 – AUG 26, 2016

7 **Zachari Logan**
Wildman 3, 2013
blue pencil on mylar

GARDINER MUSEUM, TORONTO, ON
TRUE NORDIC: HOW SCANDINAVIA INFLUENCED DESIGN IN CANADA
OCT 13, 2016 – JAN 8, 2017

1 **Hansen-Ross Pottery**
Bottle Vase, 1967
stoneware

6 **Hansen-Ross Pottery**
Cheese Bell with Plate, 1963
stoneware, glaze with wood base

4 **Hansen-Ross Pottery**
Lamp Base, 1975
stoneware

ART GALLERY OF WINDSOR, WINDSOR, ON
BRENDA FRANCIS PELKEY: A RETROSPECTIVE
OCT 22, 2016 – JAN 22, 2017

Brenda Francis Pelkey
feet, 2000
giclée print on paper

Brenda Francis Pelkey
field/ocean/field, 1997
ilfochrome prints

Brenda Francis Pelkey
hand and tubing, 2000
giclée print on paper

Brenda Francis Pelkey
key, 2000
giclée print on paper

2 **Brenda Francis Pelkey**
Mr. Edward's Train, Frank Edwards, 1989, 1990
composite cibachrome print

Brenda Francis Pelkey
needle, 2000
giclée print on paper

Brenda Francis Pelkey
pond, 1999
ilfochrome print

ART GALLERY OF SWIFT CURRENT, SWIFT CURRENT, SK
HEATHER BENNING: A PRAIRIE GOTHIC, LET OUR FIELDS BE BROADER, BUT OUR NIGHTS SO MUCH DARKER
NOV 5 – DEC 30, 2016

Heather Benning
The Altar, 2013
mixed media

MCMASTER MUSEUM OF ART, HAMILTON, ON
UNAPOLOGETIC: ACTS OF SURVIVANCE
JAN 12 – MAR 25, 2017

3 **Bob Boyer**
Parfleche; Handle with Care, 1980
oil on canvas

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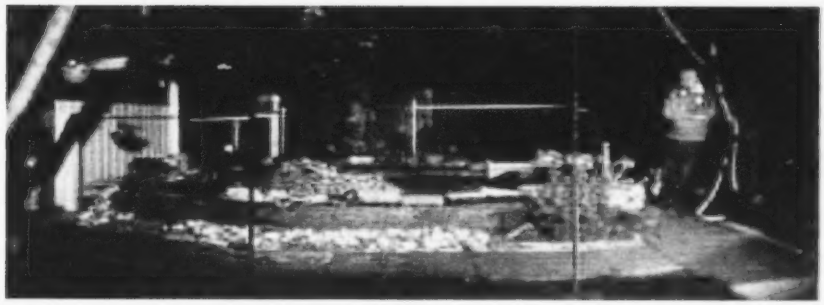

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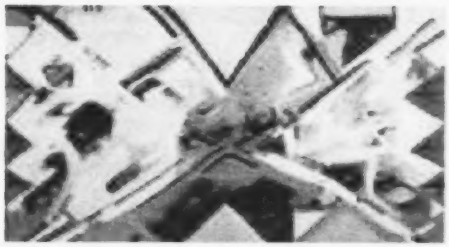

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In Memory

Frank Asapace grew up on Kawacatoose First Nation. He was a champion traditional powwow dancer who once performed for Queen Elizabeth II. In 2008, Frank appeared in the film, *The Englishman's Boy*, an adaptation of the Guy Vanderhaeghe novel about the Cypress Hills Massacre. He also worked as a round dance and powwow announcer and recently appeared in his powwow regalia in a music video for rapper Joey Stylez.

Bonnie Bernard was an author who lived for many years in Regina, where she served as the literary consultant at the Saskatchewan Arts Board, before moving to London, Ontario. She won a string of awards for her work, including the prestigious Giller Prize for A Good House, the Saskatchewan Book of the Year Award for Casino & Other Stories and the Commonwealth Best First Book Award for *Women of Influence*.

Gus Froese was a teacher in Moose Jaw for 23 years, leaving the profession in 1977 to pursue his true passion as a full-time artist. He was an integral part of the arts community in Moose Jaw, painting many of the city's iconic murals. Gus taught art workshops, served on the boards of the Saskatchewan Arts Board and the Moose Jaw Art Museum and was recognized with several awards. His work is part of the Saskatchewan Arts Board's Permanent Collection.

Eric Greenway was a talented member of the Saskatchewan writing community. Many will remember his stimulating work as the editor of *Freelance*. Eric was co-publisher of Hagios Press and was employed at the Saskatchewan Writers' Guild as the communications and development officer from 1999 to 2002.

Stuart Hamilton, originally from Regina, was the first music director of the Canadian Opera Company Ensemble. He was a gifted pianist and coach for many singers. His lifelong influence in the country's musical world landed him several honours, including the Order of Canada, the Toronto Arts Award and the Governor General's Award commemorating Canada's 125th year.

Howard Leyton-Brown was a musician and teacher who relocated to Regina from the UK in 1952. He was founding chair of the Department of Music at the University of Regina. Howard was active as a soloist and conductor, notably of the Regina Symphony Orchestra, and served on the boards of many organizations dedicated to music and the performing arts. He was a Member of the Order of Canada and the Saskatchewan Order of Merit.

Augie Merasty wrote the book, *The Education of Augie Merasty: A Residential School Memoir*, with the help of author David Carpenter. It covers Augie's time in the St. Therese Residential School in Sturgeon Landing between 1935 and 1944. The book was selected to the One Book, One Province program in 2017, which will see people in communities across the province read and discuss the memoir.

Wynona Mulcaster was an influential artist and mentor. In the late 1930s, she helped create the precursor to the Emma Lake Artists' Workshops. She studied in Montreal and Banff before becoming an associate professor at the University of Saskatchewan from 1964 to 1977. Her work is in many public collections, including those of the Remai Modern and the Saskatchewan Arts Board. She was given the Arts Board's Lifetime Award for Excellence in the Arts in 1993.

Sheila Roberts was a champion for artists' rights and the arts who worked tirelessly on artist equity initiatives. Her commitment contributed to Saskatchewan gaining status of the artist/arts professions legislation. Sheila made a huge impact on the development of the film and video sector in the province and contributed to the formation of SaskFilm, SCN and SMPIA. She also served for many years as the Saskatchewan ACTRA Branch representative.

Noel Sandomirsky was a Regina Court of Queen's Bench family division judge. He previously served on the boards of the Saskatchewan Arts Board and the Globe Theatre. Noel appreciated good jazz, well-designed cars and original art.

Tyrone Tootoosis was a key figure in the Indigenous performing arts as well as in Cree linguistics and history, serving as a "story keeper." He was central to the development of Wanuskewin Heritage Park. Tyrone also played the role of Chief Poundmaker, a distant relative, in a number of feature films. He received the 2008 Lieutenant Governor's Arts Award, presented by the Saskatchewan Arts Board, to honour his work as an educator and mentor.

Janet Wright was a Genie and Gemini Award-winning actress best known for her portrayal of the long-suffering matriarch, Emma Leroy, on the television show, *Corner Gas*. She was co-founder of Saskatoon's Persephone Theatre and performed at and directed for many major theatre companies across Canada.

Strategic Planning

In August 2016, our Board of Directors held a strategic planning retreat that included staff representatives from across our full spectrum of programs and services. Our work relied heavily on information gleaned during public consultations that had occurred over the past year, and it began with a review of our mission statement, visions and values in light of the internal and external context in which the Arts Board is operating.

In October, we published our new strategic plan for 2016 through 2019, focused around specific tasks that would help us work towards three primary goals. We are pleased to report on the progress that we have made to date.

Goal 1: Champion of the Arts

- We have engaged an independent research company to investigate themes, messages and communication tactics that were involved in public awareness campaigns that celebrated the arts in other jurisdictions. We believe that our learning from this research will help us shape a dynamic campaign that will be effective for Saskatchewan.
- We are in the process of building new tools to help grantees promote the value of their work and the importance of public support for the arts, including mechanisms to track the attendance of elected representatives at funded activities.

Goal 2: Art- and Artist-Centred

- Program reviews have been completed for both the Professional Arts Organizations Program and Independent Artists program. Well ahead of schedule, we have also been working diligently on a review of our programs that support Indigenous artists.
- We have developed exciting new programs to serve rural and remote communities, including a Program Consultant in situ initiative and a Regional Gallery Partnership. Watch for more details as we look for resources to launch these programs in 2017/18.
- The Arts Board is moving towards online application processes. This work is currently on schedule, with a view to implementing the new system during 2018/19.

Goal 3: Public Engagement

- The Arts Board is becoming more proficient at tracking the engagement of people—all around Saskatchewan—in the activities that we support. Please refer to the details, including map and statistics, offered with this article.
- Arts Board staff has been building new partnerships that could help us expand our programming for the arts community. We are hoping that this could bring additional resources in 2017/18, particularly for our Independent Artists grant program.

Grants & Funding

ARTISTS IN COMMUNITIES

Funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

PROJECTS

AKA Gallery Inc.	Community Development	Saskatoon	$10,000
Cecilian Concert Series Inc.	Community Engagement	Regina	$10,000
CHEP Good Food Inc.	Community Development	Saskatoon	$10,000
Core Neighbourhood Youth Coop	Community Development	Saskatoon	$10,000
Curtain Razors Inc.	Community Development	Regina	$10,000
Family Service Regina	Community Engagement	Regina	$10,000
Lumsden Beach Camp Inc.	Community Engagement	Regina	$10,000
Dee Samples Writers Series	Community Engagement	Craigmore	$4,000
Per Sonatori	Community Engagement	Regina	$10,000
Rockglen Arts in the Park	Community Engagement	Rockglen	$6,040
Souris Valley Theatre Inc.	Community Engagement	Estevan	$10,000
Spinal Cord Injury Saskatchewan Inc.	Community Development	Saskatoon	$10,000
The Aloha Project	Community Engagement	Regina	$10,000
The Vertige Series	Community Engagement	Regina	$10,000
Wanuskewin Heritage Park	Community Development	Saskatoon	$10,000
Wonderscape Retreats	Community Engagement	Yorkton	$5,000

RESIDENCIES

Common Weal Community Arts Inc.		Regina	$41,500
Last Mountain Lake Cultural Centre Inc.		Regina Beach	$38,500
Listen to Dis' Community Arts Organization Inc.		Regina	$40,000
Sâkewewak First Nations Artists' Collective Inc.		Regina	$20,000
Saskatchewan Cultural Exchange Society		Regina	$40,000
Saskatoon Open Door Society		Saskatoon	$15,842

ART IN THE PARKS – RESIDENCIES

Friends of Cypress Hills Inc.	Visual	Maple Creek	$20,000
Prairie Wind & Silver Sage - Friends of Grasslands Inc.	Multidisciplinary	Val Marie	$10,000

ARTISTS IN SCHOOLS

Funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation and the Saskatchewan Ministry of Education.

RESIDENCIES

North Park Wilson School	Multidisciplinary	Saskatoon	$11,220
Nutana Collegiate	Multidisciplinary	Saskatoon	$20,000
Thom Collegiate	Multidisciplinary	Regina	$21,300
WP Bate School	Multidisciplinary	Saskatoon	$20,500

PROJECTS

Bruno Central School	Projects	Bruno	$10,000
Centennial Collegiate	Projects	Saskatoon	$9,500
Christ the King School	Projects	Weyburn	$7,252
Ecole Elsie Mironuck	Projects	Regina	$10,000
Ecole Victoria School	Projects	Saskatoon	$10,000
Glen Elm Community School	Projects	White City	$4,972
Goodsoil Central School	Projects	Goodsoil	$2,750
Luther College High School	Projects	Regina	$10,000
Marion Graham Collegiate	Projects	Saskatoon	$10,000
Mother Teresa School	Projects	Saskatoon	$10,000
Punnichy Elementary Community School	Projects	Punnichy	$10,000
Riverside Public School	Projects	Prince Albert	$10,000
Seven Stones Community School	Projects	Regina	$3,575
Silverspring School	Projects	Saskatoon	$10,000
St. Frances School	Projects	Saskatoon	$1,750
Watrous Elementary School	Projects	Watrous	$10,000

ARTS AFTER HOURS

Mother Teresa Middle School Inc.	Multidisciplinary	Regina	$10,000
Qu'Appelle Valley Centre for the Arts Inc.	Dance	Fort Qu'Appelle	$10,000
Saskatchewan Deaf and Hard of Hearing Services Inc.	Multidisciplinary	Saskatoon	$9,280

CULTURE ON THE GO

Funded through an agreement with the Ministry of Parks, Culture and Sport.

EVENT TRAVEL

Anderson, Charles	Literary	Regina	$750
Beatch, Stuart	Music	Regina	$750
Blackburn, Catherine	Visual	Lloydminster	$539
Boechler, Jared	Visual	Saskatoon	$750
Burns, Sherron	Theatre	North Battleford	$750
Campbell, John	Media	Regina	$650
Campbell, Tammi	Visual	Saskatoon	$750
Duvall, Linda	Visual	Saskatoon	$750
Ghost 'n Thing	Multidisciplinary	Regina	$1,000
Hesslink, Laura	Visual	Saskatoon	$750
John Trinh	Literary	Regina	$750
Johnson, Ashley	Dance	Regina	$750

King, Karlie	Visual	Regina	$750
Larsen, Allysha	Visual	Saskatoon	$725
Lynes, Jeanette	Literary	Saskatoon	$750
McLeod, Kevin	Theatre	Regina	$750
Mikolayenko, Linda	Literary	Air Ronge	$648
Moffat, Ellen	Media	Saskatoon	$750
Phelps Bondaroff, Andrea	Multidisciplinary	Regina	$750
Pettie, Adam	Literary	Saskatoon	$750
Schwab, Jordan; A Patrick Dolan	Visual	Saskatoon	$1,474
[illegible], Sara Dawn & Kristie	Multidisciplinary	Regina	$1,500
St. Pierre, Linda	Visual	Saskatoon	$720
The Tinnitz	Media	Saskatoon	$1,500
Unrue, Tamara	Theatre	Tugaske	$750
Zimmann, Sylvia	Visual	Regina	$608
TOURING			
Caldwell, Kaaren	Music	Regina	$17,560
Crossing Theatre Company, The	Theatre	Saskatoon	$40,000
Dunlop Art Gallery / Regina Public Library	Visual	Regina	$24,500
Gomez, Felipe	Music	Saskatoon	$17,000
Gordon Tootoosis Nikaneet Theatre	Theatre	Saskatoon	$35,000
Harrison String Quartet	Music	Regina	$12,966
Kish, Megan & Bears in Hazenmore	Music	Regina	$12,058
Kish, Megan & Bears in Hazenmore	Music	Regina	$11,687
Northern Lights Bluegrass and Old Time Music Society, Inc.	Music	Saskatoon	$20,000
Organization of Saskatchewan Arts Councils	Music		$7,500
Persephone Theatre Youth Tour	Theatre	Saskatoon	$35,000
Ramsden, Josh	Theatre	Saskatoon	$16,646
Regina Symphony Orchestra	Music	Regina	$32,841
Shakespeare on the Saskatchewan Festival	Theatre	Saskatoon	$15,000
Straker, Jeffery	Music	Regina	$11,343
INDEPENDENT ARTISTS			
Allen, Kent	Theatre	Saskatoon	$4,000
Allen, Lauren	Theatre	Saskatoon	$1,000
Alvarez, Kris	Theatre	Regina	$1,500
Aitken, Amelie	Media	Saskatoon	$8,569
Baudemont, David	Literary	Saskatoon	$8,000
Beaucage, Marjorie	Media	Duck Lake	$5,595
Benjamin, Paul	Music	Saskatoon	$2,880
Bennett, Andrew	Music	Saskatoon	$4,000
Bernhaven, Joel	Theatre	Saskatoon	$12,000
Billings, Terry	Media	Saskatoon	$5,700
Blackburn, Catherine	Visual	Leask	$6,000
Blanchette, Cynthia	Visual	Saskatoon	$6,000
Blondeau, Lori	Visual	Saskatoon	$15,000
Bourque, Marie-Véronique	Music	Regina	$2,000
Bristof, Joanne	Visual	Regina	$16,000
Britski, Jason	Media	Regina	$4,000
Brown, Jesse	Music	Saskatoon	$4,450
Buns, Sherron	Theatre	North Battleford	$1,100
Cameron, Ian	Music	Regina	$2,000
Campbell, John	Media	Regina	$5,202
Campbell, Tammi	Visual	Saskatoon	$10,000
Cline, Heather	Visual	Regina	$7,736
Deason, Samuel	Music	Saskatoon	$3,550
Despistado	Music	Regina	$2,000
Dotson, Allan	Multidisciplinary	Regina	$13,160
Dowling, Katherine	Music	Regina	$1,848
Dumont Walker, Dawn	Literary	Saskatoon	$5,830
Dupuis, Lorenzo	Visual	Saskatoon	$16,000
Duvall, Linda	Visual	Saskatoon	$8,000
Ehman, Amy Jo	Literary	Craik	$13,600
Elixir Ensemble	Music	Saskatoon	$10,000
Emet, Tod	Media	Saskatoon	$4,663
Favel, Floyd	Media	Paynton	$12,500
Fife, Jenny-Lyn	Visual	Saskatoon	$5,700
Froese, Robert	Visual	Moose Jaw	$12,000
Generoux, Cory	Media	Fort Qu'Appelle	$10,000
Gomez, Felipe	Music	Saskatoon	$10,000
Goobie, Beth	Literary	Saskatoon	$13,600
Greenman-Barber, Jody	Visual	Buena Vista	$13,000
Gronsdahl, Troy	Visual	Saskatoon	$4,009
Hankewich, Melanie	Music	Regina	$2,000
Heit, Jason	Literary	Saskatoon	$4,080
Herriot, Kathryn	Theatre	Saskatoon	$3,500
Hi, Berny	Media	Regina	$10,000
Horowitz, Risa	Visual	Regina	$16,000
Howe, Nathan	Theatre	Saskatoon	$12,000
James-Loth, Allyson	Music	Saskatoon	$1,000
James-Loth, Allyson	Music	Saskatoon	$4,000
Jordan, Terry	Literary	Saskatoon	$9,829
Kazan, Lina	Dance	Saskatoon	$2,754
Kent, Grahame	Theatre	Saskatoon	$3,000
Kent, Megan	Dance	Saskatoon	$3,000

Grants & Funding

Klar, Barbara	Literary	Eastend	$15,000
Kloeble, Karla	Dance	Saskatoon	$5,069
Krukoff, Devin	Literary	Regina	$5,615
Lane, Megan	Music	Saskatoon	$7,800
Lane, Jen	Music	Saskatoon	$4,000
Lefebvre, Adam	Visual	Regina	$5,500
Legris, Sylvia	Literary	Saskatoon	$13,600
Lepage, Mario	Music	St. Denis	$4,000
Lord, Crispi	Theatre	Saskatoon	$10,000
Mason, Christopher	Music	Waldheim	$4,000
Maxwell, Aralia	Visual	Saskatoon	$3,140
McFadzean, Cassidy	Literary	Regina	$1,625
McFadzean, Cassidy	Literary	Regina	$4,800
McKnight, Spencer	Music	Outlook	$2,500
McLeod, Kerm	Theatre	Regina	$2,000
McNaughton, Judith	Visual	Prince Albert	$6,000
Meneley, Barbara	Visual	Regina	$1,492
Mills, Kelsey	Multidisciplinary	Regina	$4,000
Moker Wernikowski, Connie	Dance	Regina	$3,000
Neufeld, Travis	Media	Saskatoon	$5,000
Normand, Alexis	Music	Saskatoon	$8,900
Oh, Julie	Visual	Saskatoon	$5,000
Pepper, Gordon	Media	Regina	$3,200
Peters, Charles	Theatre	Saskatoon	$3,000
Peters, Charles	Theatre	Saskatoon	$3,000
Pfeifer, Jayden	Theatre	Regina	$2,000
Philips, Elizabeth	Literary	Saskatoon	$15,000
Prairie Puppet Underground Inc.	Theatre	Regina	$11,000
Ramsay, Christine	Visual	Regina	$12,000
Rawlinson, Ian	Visual	Saskatoon	$6,000
Ricketts, Kathryn	Dance	Regina	$4,000
Rogalski, Alexander	Media	Saskatoon	$5,000
Rosenwald, Betsy	Visual	Saskatoon	$10,000
Saskatoon Jazz Orchestra	Music	Saskatoon	$13,562
Seibel, Anna	Theatre	Saskatoon	$1,000
Simmie, Lois	Literary	Saskatoon	$15,000
Smith, Geoffrey	Music	Saskatoon	$2,000
Spark Theatre	Theatre	Prince Albert	$8,000
Steel, Carle	Literary	Regina	$4,500
Stetner, Lindsay	Music	Regina	$4,000
Stenhouse, David	Visual	Saskatoon	$1,419
Straybird Productions	Theatre	Regina	$8,500
Taylor, Andrew	Theatre	Saskatoon	$4,000
Theatre Naught	Theatre	Saskatoon	$5,688
These Young Hands	Music	Saskatoon	$4,000
Truszkowski, Robert	Visual	Regina	$6,000
Tushabe, Irene	Literary	Regina	$4,500
Ultimate Power Duo	Multidisciplinary	Martensville	$4,000
Wahl, Nathen	Multidisciplinary	Saskatoon	$5,956
Warren, Dianne	Literary	Regina	$12,000
Windolph, Janine	Media	Regina	$10,000
Yan Miller, Mindy	Visual	Saskatoon	$13,000

INDIGENOUS PATHWAYS INITIATIVES

Apesis, Roderick	Traditional Song/ Dance	Patuanak	$7,500
Ash-Moccasin, Simon	Media	Regina	$7,500
BigEagle, Louise	Media	Regina	$3,900
Campbell, Tara	Visual	Saskatoon	$5,600
Charlette, Colleen	Literary	Saskatoon	$3,300
Cook, Eleanor	Visual	Cumberland House	$7,500
Deegan, Noreen	Visual	Fort Qu'Appelle	$5,500
Dreaver, Audrey	Visual	Regina	$3,250
Favel, Gordon H.	Traditional Song/ Dance	Broadview	$7,500
Garvin, Carl	Community Arts	Prince Albert	$5,000
Goodon, Jayde	Visual	Saskatoon	$5,000
Heit, Damon	Visual	Regina	$2,000
Kequahtooway, Lorne	Visual	Regina	$4,500
King, Karlie	Visual	Regina	$2,420
Knight, Chester	Music	Saskatoon	$5,000
Knight, Lancelot	Music	Saskatoon	$5,000
Langhorne, Donna	Visual	Air Ronge	$1,700
McKay, Earl	Visual	Prince Albert	$5,000
McKay, Michelle-Rae	Literary	Cowessess	$5,000
Miller, Katherine Anne	Visual	Saskatoon	$7,000
Meccasin, Ryan*	Performing	Saskatoon	$7,500
Morin, Randy	Literary	Saskatoon	$3,000
Obey, Hawk	Visual	Cowessess	$7,500
Okihcihtaw, Marc	Music	Saskatoon	$7,000
Roy, Zondra	Music	Saskatoon	$4,500
Saulteaux Heritage School	Multidisciplinary	Cochin	$6,500
Speidel, Sage	Visual	Whitecap	$4,850
St. Germaine, Yvonne	Music	Saskatoon	$5,000
Standing, Lois	Visual	Saskatoon	$7,500
Stephens, Daniel M.	Visual	Fort Qu'Appelle	$4,500
Stevenson, Theresa	Literary	Duck Lake	$7,500
Crossing Theatre Company, The	Multidisciplinary	Saskatoon	$7,500
Vincent, Angus	Music	Yorkton	$4,000
Wesaquate, Kevin M.	Visual	Saskatoon	$4,700
Wilson, Leslie	Visual	Saskatoon	$4,700
Wilson, Tanner	Media	Prince Albert	$5,180
Wuttunee, Lisa	Media	Saskatoon	$7,000

**Funded through the 2005 Canada Summer Games Building Dreams and Champions Legacy Fund: Emerging Aboriginal Artists Program*

PREMIER'S CENTENNIAL ARTS SCHOLARSHIP

Batycki, Alex	Theatre	St. Denis	$2,000
Boam, William	Music	Saskatoon	$2,500
Burns, Samuel	Media	North Battleford	$750
Kumar, Madhu	Visual	Regina	$750
Lissel-DeCorby, Hannah	Music	Saskatoon	$2,000
Mah, Stephanie	Visual	Saskatoon	$1,500
Mazurik, Anna	Theatre	Saskatoon	$2,500
McKenzie, Tiess	Music	Saskatoon	$2,000
Priddell, Kassandra	Dance	Saskatoon	$1,000
Range, Craig	Media	Tortleford	$2,000
Turtle, Stephanie	Visual	Saskatoon	$2,000
Warriner, McKenzie	Music	Alameda	$1,000

PRINCE EDWARD DRAMA SCHOLARSHIP

Grywacheski, Jesse	Theatre	Regina	$491
Kutarna, Emily	Theatre	Regina	$500
Mathison, Brooke	Theatre	Paradise Hill	$500
Morrison, Sydney	Theatre	Yorkton	$250
Thorsteinson, Venezya	Theatre	Regina	$475

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Funded by the Saskatchewan Arts Board and, under the terms of partnership agreement with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

AKA Gallery Inc.	Visual	Saskatoon	$97,500
Allie Griffin Art Gallery	Visual	Weyburn	$10,898
Art Gallery of Regina Inc.	Visual	Regina	$68,393
Art Gallery of Swift Current	Visual	Swift Current	$34,600
Articulate Ink Press Inc.	Visual	Regina	$9,500
Buffalo Berry Press Inc.	Literary	Saskatoon	$22,475
City of North Battleford Galleries, The	Visual	North Battleford	$7,850
Common Weal Community Arts Inc.	Multidisciplinary	Regina	$145,100
Community Radio Society of Saskatoon Inc.	Music	Saskatoon	$25,979
Coteau Books	Literary	Regina	$132,750
Creative City Centre Inc.	Multidisciplinary	Regina	$8,000
Curtain Razors Inc.	Multidisciplinary	Regina	$19,100
Dancing Sky Theatre Inc.	Theatre	Meacham	$88,875
Dunlop Art Gallery	Visual	Regina	$114,075
Estevan Art Gallery & Museum	Visual	Estevan	$38,050
FadaDance Troupe Inc.	Dance	Regina	$22,000
Free Flow Dance Theatre Company Inc.	Dance	Saskatoon	$18,000
Friends of the Broadway Theatre Inc.	Media	Saskatoon	$50,500
Globe Theatre Society	Theatre	Regina	$279,450
Godfrey Dean Art Gallery Inc.	Visual	Yorkton	$54,125
Gordon Tootoosis Nikaniwin Theatre Inc.	Theatre	Saskatoon	$56,500
Hagios Press Inc.	Literary	Regina	$20,000
Indigenous Peoples Artist Collective of Prince Albert Inc.	Visual	Prince Albert	$28,275
JackPine Press	Literary	Saskatoon	$21,625
Kenderdine Art Gallery	Visual	Saskatoon	$34,850
La Troupe du Jour Inc.	Theatre	Saskatoon	$79,850
Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	$26,325
MacKenzie Art Gallery Inc.	Visual	Regina	$248,282
Mann Art Gallery Inc., The	Visual	Prince Albert	$68,375
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	$104,200
Neutral Ground Inc.	Media	Regina	$101,400
New Dance Horizons Inc.	Dance	Regina	$79,860
On the Boards Staging Company, Inc.	Theatre	Saskatoon	$29,950
PAVED Arts	Media	Saskatoon	$212,764
Persephone Theatre	Theatre	Saskatoon	$249,510
Regina Symphony Orchestra Inc.	Music	Regina	$204,600
Remai Modern Art Gallery of Saskatchewan	Visual	Saskatoon	$250,000
Sage Hill Writing Experience Inc.	Regina	Saskatoon	$87,890
Sâkêwêwak First Nations Artists' Collective Inc.	Visual	Regina	$65,000
Saskatchewan Filmpool Co-operative	Media	Regina	$164,363
Saskatchewan Playwrights Centre Inc.	Literary	Saskatoon	$60,500
Saskatoon Jazz Society Inc.	Music	Saskatoon	$29,950
Saskatoon Opera Association	Music	Saskatoon	$30,000
Saskatoon Symphony Society	Music	Saskatoon	$89,000
Southwest Cultural Development Group Inc.	Multidisciplinary	Swift Current	$9,000
Station Arts Centre Cooperative	Multidisciplinary	Rosthern	$21,409
Sum Theatre Corp.	Theatre	Saskatoon	$8,000
Thistledown Press Ltd.	Literary	Saskatoon	$132,825
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	$11,000
Tribe Inc.	Visual	Saskatoon	$57,025
Wide Open Theatrical Escapades Inc.	Theatre	Saskatoon	$19,365

Grants & Funding

SASKFESTIVALS

Funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

25th Street Theatre Centre Inc.	Theatre	Saskatoon	$14,000
AfroFusion Entertainment Inc.	Multidisciplinary	Regina	$6,000
Bengough Municipal Arts Council Inc.	Music	Bengough	$27,600
Cathedral Area Community Association	Multidisciplinary	Regina	$15,000
Cultural Festivals	Multidisciplinary	Swift Current	$20,000
Farm Fest Terre Ferme Festival Ltd.	Music	Regina	$6,000
Fédération des Francophones de Saskatoon	Media	Saskatoon	$10,000
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon	$21,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	Multidisciplinary	La Ronge	$8,000
nîspon: A Celebration of Indigenous Filmmaking, Inc.	Media	Regina	$6,000
MoSo Conference Inc.	Multidisciplinary	Saskatoon	$15,000
Ness Creek Cultural and Recreational Society, Inc.	Music	Saskatoon	$50,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	$19,000
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	$28,680
Nuit Blanche Saskatoon Contemporary Arts Festival Inc.	Multidisciplinary	Saskatoon	$8,000
One Take Super 8 Fest	Media	Saskatoon	$6,000
Prairie New Music Festivals Inc.	Music	Saskatoon	$7,000
Prairie Puppet Underground Inc.	Multidisciplinary	Regina	$7,000
Queer City Cinema Inc.	Media	Regina	$10,000
Regina Blues Association	Music	Regina	$8,000
Regina Folk Festival Inc.	Music	Regina	$15,000
Regina Highland Festival Inc.	Multidisciplinary	Regina	$6,000
Regina International Open Theatre Society	Theatre	Regina	$12,000
Regina Jazz Society Inc.	Music	Regina	$6,000
Regina Pride Inc.	Multidisciplinary	Regina	$6,000
Ritornello Chamber Music Festival	Music	Saskatoon	$8,000
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	$19,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	$18,000
Saskatoon Blues Society Inc.	Music	Saskatoon	$6,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	$36,000
Short Cuts Festival	Theatre	Saskatoon	$6,000
Word on the Street Saskatoon Inc., The	Literary	Saskatoon	$3,000
Yorkton Short Film & Video Festival	Media	Yorkton	$68,775

LOTTERY FUNDING

Under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Arts Board was provided with lottery funding from the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation totalling $1,833,400 in 2016/17. Of this, $173,000 was allocated towards program delivery. The remaining funds were expended as follows:

Description	Lottery $	Other $	Total (per listing)
Artists in Schools / LIVE Arts Grant Fund	290,000	50,828	340,828
Artists in Communities Grant Fund	375,000	0	375,000
Gallery Grant Fund	300,000	454,308	754,308
Media Arts Grant Fund	250,000	165,190	415,190
Festivals Grant Fund	515,000	246,435	761,435
Totals	**1,730,000**	**916,761**	**2,646,761**

Notes:

- *The Total (per listing) column represents the total amount spent in each category, and the Lottery $ column indicates what amount of lottery funding was used to fund the total expenditure in each of these categories.*
- *LIVE Arts expenses are accrued to the Arts Board under "Community Outreach & Services" and do not appear in grant lists.*
- *Grants awarded under Gallery and Media Arts Grant Funds are included with grants listed under the Professional Arts Organizations Program (PAOP).*

SaskCulture | Saskatchewan Lotteries

The Artists in Communities, Artists in Schools and SaskFestivals programs are funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Read stories about these programs on pages 20, 21, 29, 31 and 32 of this report.

Jurors, Assessors & Advisors

ARTISTS IN COMMUNITIES (PROJECTS AND RESIDENCIES), ARTISTS IN SCHOOLS (RESIDENCIES), ARTS AFTER HOURS

Joanne Bristol
Ramses Calderon
Lacey Erinew
Michael Peterson

ARTISTS IN SCHOOLS – PROJECTS

Heather Cameron
Leah Dorion
Kendra Worman

CULTURE ON THE GO – TOURING

Lori Blondeau
Alan Long
Rowan Pantel
Jack Semple
Bruce Sinclair
Kevin Tobin

INDEPENDENT ARTISTS

Dance/Theatre
Heather Cameron
Cynthia Dyck
Bruce McKay
Chancz Perry
Marcel Petit
Joey Tremblay

Literary Arts
Eric Greenway
Gerald Hill
Harold Johnson
Lisa Johnson
Sylvia Legris
Seán Virgo

Media Arts
Linda Duvall
Ryan Hill
David LaRiviere
Dianne Ouellette
Brian Stockton
Janine Windolph

Multidisciplinary
Teresa Bubela
Heather Cameron
Cynthia Dyck
Tom Grummett
Lisa Johnson
Jared Robinson
Joey Tremblay

Music
Kevin Joseph
Eileen Laverty
Megan Nash
Violet Naytowhow
Laura Roddick
Mark Turner

Visual Arts
Lori Blondeau
Felicia Gay
Troy Gronsdahl
Greg Hardy
Brendan Schick
Susan Shantz

INDIGENOUS PATHWAYS INITIATIVE

Brad Bellegarde
Tara Campbell
Audrey Dreaver
Felicia Gay
Irene Oakes
Donald Speidel

PREMIER'S CENTENNIAL ARTS SCHOLARSHIP/ PRINCE EDWARD DRAMA SCHOLARSHIP

Tasha Hubbard
Ray Stephanson
Mindy Yan Miller

PROFESSIONAL ARTS ORGANIZATION PROGRAM

MULTI-YEAR

Literary Arts
Lorraine Filyer
Nancy Hight
Russell Wangersky

Performing Arts
Sandra Butel
Howard Jang
Yvette Nolan
Barbara Richman

Visual/Media Arts
Alexandra Badzak
Alf Bogusky
Anthony Kiendl
Helen Marzolf
Wanda Nanibush

ANNUAL

Shann Gowan
Yvette Nolan
Joyce Rosario
Joanne Skidmore
Bruce Walsh

SASKFESTIVALS

Multi-Year and Annual
Denise Bolduc
Kerry Clarke
JoAnne James

Projects
Will Brooks
Jebunnessa Chapola
Alex Munoz

INDEPENDENT ARTISTS ADVISORY

Joel Bernbaum
Michel Boutin
Johanna Bundon
Ellen Moffat
Elizabeth Phillips
Gerard Weber
Anita Rocamora

financials

MANAGEMENT RESPONSIBILITY FOR FINANCIAL INFORMATION

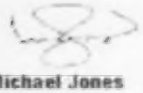
Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the Board of Directors. This obligates management to use its best judgment in preparing and presenting financial information in accordance with established Board policy and principles which are acceptable to the accounting profession.

The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides a reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets. Management is responsible for providing reasonable assurances to the Board and the general public through the Legislature that the Board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relevant parameters of measurement that are consistently applied over time.

Management provides the Board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in *The Arts Board Act, 1997*. Management discharges its responsibility for financial information under the stewardship of the Board and its Finance Committee.

In accordance with Article 28 of *The Arts Board Act, 1997* the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Finance Committee is available to meet with the designated auditors as required.

On behalf of management:



Michael Jones
Chief Executive Officer

PROVINCIAL AUDITOR
of Saskatchewan

INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

I have audited the accompanying financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2017, and the statements of operations and accumulated surplus, changes in net financial assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements
Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards for Treasury Board's approval, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility
My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion
In my opinion, the financial statements present fairly, in all material respects, the financial position of the Saskatchewan Arts Board as at March 31, 2017, and the results of its operations, changes in net financial assets and cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Judy Ferguson

Regina, Saskatchewan
June 29, 2017

Judy Ferguson, FCPA, FCA
Provincial Auditor

1500 Chateau Tower – 1920 Broad Street Regina, Saskatchewan S4P 3V2
t 306.787.6398 f 306.787.6383 e info@auditor.sk.ca
w www.auditor.sk.ca

STATEMENT OF FINANCIAL POSITION As at March 31

Statement 1

	2017	2016
Financial Assets		
Cash – operations	$ 680,533	$ 1,373,502
Cash – Flexible Loan Program (Note 15)	150,000	150,000
Accounts receivable	14,850	72,225
Loans receivable – operations (Note 8 and 12)	110,000	100,000
Investments (Note 4, 10 and 11)	5,949,668	5,471,171
	6,905,051	7,166,898
Liabilities		
Accounts payable		
Grants payable	413,273	449,282
Accrued employee benefits payable	53,131	70,268
Other	59,518	166,711
Deferred revenue (Note 19)		
Permanent Collection fees	23,903	28,879
Michele Sereda Fund	-	1,265
Canada Games Legacy	-	62,000
Other	16,981	4,084
	566,806	782,489
Net financial assets (Statement 3, Note 17)	6,338,245	6,384,409
Non-Financial Assets		
Prepaid expenses	45,868	39,250
Tangible capital assets (Note 14)	415,095	285,364
	460,963	324,614
Accumulated surplus (Statement 2)	$ 6,799,208	$ 6,709,023
Accumulated surplus consists of:		
Operations	$ 1,707,152	$ 2,026,524
Endowment Fund (Note 10a)	5,092,056	4,682,499
	$ 6,799,208	$ 6,709,023

Collections (Note 9)
Contingent liabilities (Note 13)

(See accompanying notes to the financial statements)

STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS For the Year Ended March 31

Statement 2

	2017	2016
Revenues:		
General Revenue Fund	$ 6,808,000	$ 7,358,000
Contribution from SaskCulture Inc.	1,853,000	1,830,000
Other public revenue	157,592	155,265
Permanent Collection revenue	71,507	71,020
Other earned revenue	104,074	75,792
Investment income	522,311	(318,805)
Donations and sponsorships	272,975	83,075
	9,789,459	9,254,347
Expenses:		
Grants (Note 18)	6,652,494	6,370,193
Community outreach and services	296,729	157,419
Permanent Collection		
Purchases and donations (Note 9)	318,997	116,306
Permanent Collection costs	22,981	18,810
Program operating costs	1,092,552	1,017,898
General administration costs	1,315,521	1,570,971
	9,699,274	9,251,597
Annual surplus	90,185	2,750
Accumulated surplus, beginning of the year	6,709,023	6,706,273
Accumulated surplus, end of the year (Statement 1)	$ 6,799,208	$ 6,709,023

(See accompanying notes to the financial statements)

STATEMENT OF CHANGES IN NET FINANCIAL ASSETS For the Year Ended March 31

Statement 3

	2017 Budget (Note 7)	2017	2016
Net financial assets, beginning of the year	$ 6,384,409	$ 6,384,409	$ 6,293,242
Net operating results for the year	(41,682)	90,185	2,750
Changes in prepaid expenses	-	(6,618)	(10,099)
Acquisition of tangible capital assets (Note 14)	(222,000)	(235,726)	(36,646)
Amortization (Note 14)	108,000	105,995	135,162
Changes in net financial assets during the year	(155,682)	(46,164)	91,167
Net financial assets, end of the year (Statement 1)	$ 6,228,727	$ 6,338,245	$ 6,384,409

(See accompanying notes to the financial statements)

STATEMENT OF CASH FLOWS For the Year Ended March 31

Statement 4

	2017	2016
Cash flows (used in) operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	$ 6,808,000	$ 7,358,000
Contribution from SaskCulture Inc.	1,853,000	1,830,000
Fees and other	343,190	226,825
Other contributions	35,173	27,650
	9,039,363	9,442,475
Cash disbursements:		
Grant and transfer payments	6,913,936	7,777,956
Salaries and benefits	1,622,132	1,756,627
Space and accommodation	341,208	282,346
Supplies and other	609,330	565,519
	9,486,606	10,382,448
Net (decrease) in cash from operating activities	(447,243)	(939,973)
Cash flows (used in) capital activities:		
Additions to tangible capital assets	(235,726)	(42,225)
Net (decrease) in cash from capital activities	(235,726)	(42,225)
Cash flows (used in) from investing activities:		
New loan payments	(10,000)	–
Loan repayments	–	64,774
New investments	–	–
Proceeds from investments	–	262,000
Net (decrease) increase in cash from investing activities	(10,000)	326,774
Net (decrease) in cash for the year	(692,969)	(655,424)
Cash position, beginning of the year	1,523,502	2,178,926
Cash position, end of the year	$ 830,533	$ 1,523,502
Cash consists of:		
Cash – operations	$ 680,533	$ 1,373,502
Cash – Flexible Loan Program	150,000	150,000
	$ 830,533	$ 1,523,502

(See accompanying notes to the financial statements)

NOTES TO THE FINANCIAL STATEMENTS March 31, 2017

1. PURPOSE AND AUTHORITY

The Saskatchewan Arts Board was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It recognizes, encourages, and supports the arts to enrich community well being, creativity, diversity, and artistic prosperity. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with Canadian public sector accounting standards issued by the Public Sector Accounting Board. These statements do not present a Statement of Remeasurement Gains and Losses as it is not practical to determine the unrealized portion of investment income relating to its investments. As a result, all income attributable to its investments is recorded in Investment income on the Statement of Operations and Accumulated Surplus. The significant policies are as follows:

a) Collections

The Board maintains a collection of artworks and related archives in all forms in order to inform, enlighten, and enhance the lives of present and future generations. Works in the collection are acquired through purchase, commission, donation, or bequest.

i) Permanent Collection purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

ii) Donated works of art and archives for the Permanent Collection are recorded as revenue at their fair market value at the time of donation with a corresponding charge to expenses in the Statement of Operations and Accumulated Surplus.

b) Tangible Capital Assets

Leasehold improvements, equipment, and furnishings are recorded at cost less accumulated amortization. The net book value of these capital assets is detailed in Note 14. Tangible capital assets are amortized on a straight-line basis over their estimated useful lives which are as follows:

Electronic equipment	4 years
Other equipment	6 years
Furnishings	10 years
Leasehold improvements	Life of the lease

Tangible capital and other non-financial assets are accounted for as assets by the Board because they can be used to provide Board services in future periods. These assets do not normally provide resources to discharge the liabilities of the Board unless they are sold.

c) Restricted Assets

Externally: the Board may receive cash with the stipulation it be used for specific purposes. These amounts are available only for the purposes stipulated by the contributor.

Designated Assets: the Board periodically restricts amounts from cash to be allocated for specified purposes. In restricting these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board of Directors.

d) Grant Expenses

Except where specified by direct Board motion, grants are expensed in the year in which they are budgeted and approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

e) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rate during the year was 0.70% (2016: 0.70% to 0.85%).

f) Use of Estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles for Public Sector requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Assumptions underlying asset valuations are limited by the availability of reliable comparable data and the uncertainty of predictions concerning future events. The inherent uncertainty involved in making such estimates and assumptions may impact the actual results reported in future periods. Differences are recorded in current operations when identified.

The primary measurement uncertainty arising from the use of estimates which may affect reported amounts relates to the values of loans receivable, accounts receivable, and tangible capital assets.

g) Revenues

Revenues are recognized as they are earned and measurable.

Government transfers are recognized in the financial statements in the period in which the transfer is authorized, eligibility criteria are met, and reasonable estimates of the amount can be made.

Deferred revenue represents user charges and other fees which have been collected, for which the related services have yet to be provided. These amounts will be recognized as revenue in the fiscal year the services are provided.

h) Investments

A new investment manager was hired during the year. The Board's funds have been invested into an assortment of pooled funds. These pooled funds include Canadian, U.S., and international equities; bonds; and cash and cash equivalents. Such funds are valued daily based on the closing prices of the securities held in the funds.

3. PENSION PLAN

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by *The Public Employees Pension Plan Act*. During the year, the employee contribution rate remained at 6.25%, and the employer contribution rate also remained at 7.25% for in-scope employees. The out-of-scope employee contribution rate remained at 6% and employer contribution rate increased to 7.60% (2016: 7.50%). During the year, the Board's total contributions were $86,411 (2016: $85,030) and are included in Salaries and benefits in Note 7.

4. FAIR VALUE OF FINANCIAL INSTRUMENTS

The Board's significant financial instruments consist of cash, investments, accounts receivable, loans receivable and accounts payable. The fair value of the loans receivable is not readily determinable due to the nature of the loans as described in Note 8 and Note 15. As described in Note 7b, the investments are carried at fair value. The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

The investments are classified using a hierarchy that reflects the significance of the inputs used in determining their measurements.

Under the classification structure, financial instruments recorded at unadjusted quoted prices in active markets for identical assets and liabilities are classified as Level 1. Instruments valued using inputs other than quoted prices included in Level 1 that are observable for the asset or liability either directly or indirectly are classified as Level 2. Instruments valued using inputs that are not based on observable market data are classified as Level 3.

The following table classifies the investments' financial instruments within this fair value hierarchy, with the current year table restructured in accordance with the new investment portfolio.

2017

Pooled Funds	Level 1	Level 2	Level 3	Total
Balanced Funds	$ 0	$ 5,903,119	$ 0	$ 5,903,119
Fixed Income Funds		46,549		46,549
Total	**$ 0**	**$ 5,949,668**	**$ 0**	**$ 5,949,668**

2016

Pooled Funds	Level 1	Level 2	Level 3	Total
Money Market Fund	$ 0	$ 260,970	$ 0	$ 260,970
Fixed Income Fund		2,293,056		2,293,056
Equity Funds		2,906,267		2,906,267
Real Estate		11,878		11,878
Total	**$ 0**	**$ 5,471,171**	**$ 0**	**$ 5,471,171**

5. ASSESSMENT SERVICES

The Board has entered into agreements with several organizations to provide assessment and program delivery services on their behalf. In cases where the grant amounts recommended are paid directly by the partner organization, the grant amounts are not reported in these financial statements. During 2017 the Board convened juries leading to the recommendation of 48 grants to be paid by partner organizations (2016: 56 grants).

Fees earned by the Board for assessment services are recorded as revenues. During 2017 the following assessment fees were recognized:

Client	2017	2016
SaskCulture Inc.	$ 123,000	$ 120,000
Parks, Culture and Sport (CotCo)	20,000	30,000
Access Copyright Foundation (ACF)	43,500	42,750
	$ 186,500	$ 192,750

6. CONTRACTUAL OBLIGATIONS

Operating lease

The Board leases office space in Regina and Saskatoon and storage space for its Permanent Collection in Regina. The Regina office space lease expires January 31, 2019. The future minimum lease payments are:

Fiscal Year	Operating Leases
2017/18	220,486
2018/19	165,930
2019/20	60,917
2020/21	60,917
2021/22	63,661

7. COMPARISON OF PLANNED AND ACTUAL RESULTS BY OBJECT

	2017 Budget	2017 Actual	2016 Actual
Revenues			
General Revenue Fund	$ 7,358,000	$ 6,808,000	$ 7,358,000
SaskCulture Inc.	1,853,000	1,853,000	1,830,000
Other	533,590	1,128,459	66,347
Total revenues	9,744,590	9,789,459	9,254,347
Expenses			
Grants and transfers	6,735,977	6,810,332	6,534,577
Permanent Collection			
Acquisitions	119,580	318,997	116,306
Programming	51,100	22,981	17,588
Projects	157,781	138,890	13,299
Operations			
Salaries and benefits	1,730,540	1,508,526	1,701,257
Office and administration	409,074	419,045	359,082
Furniture and equipment	204,000	180,065	231,778
Programs and services	151,540	113,129	59,927
Travel and meetings	142,930	104,255	83,168
Communications	83,750	83,054	134,615
Total expenses	9,786,272	9,699,274	9,251,597
Annual surplus/(deficit)	$ (41,682)	$ 90,185	$ 2,750

The original budget for the 2016/17 year was approved by the Board on June 23, 2016.

8. LOANS RECEIVABLE – OPERATIONS

In 2015 the Board entered into a loan agreement for $100,000 at an interest rate of 1%. It was agreed that accrued interest will be repaid, but the principal repayment for this loan would not begin until January 1, 2020. As of this date, principal and interest would be repaid according to a yearly schedule yet to be determined.

In 2017 the Board entered into a loan agreement for $10,000 at an interest rate set at prime. It was agreed that accrued interest will be forgiven, if the principal amount of the loan is fully repaid on or before July 31, 2017.

9. COLLECTIONS

	2017	2016
Art	$ 3,139,523	$ 2,817,874
Archives	27,470	27,470
Permanent Collections	$ 3,166,993	$ 2,845,344

During the year, the Board purchased art objects totaling $70,297 (2016: $33,731) for the Permanent Collection. In addition, art objects of $248,700 (2016: $82,575) were donated to the Collection. In January 2002, the Permanent Collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of $2,903,173 on the basis of market value. In 2017, 88 objects (2016: 57 objects) were appraised at a value of $248,700 (2016: $82,575). With the addition of 2017 acquisitions, the appraised value of the collection is increased to $5,767,920 (2016: $5,448,923). The remaining objects in the Collection will be appraised in due course.

10. INVESTMENTS

From 2007 to 2016, the Board worked under an agreement with an investment manager to maintain funds consigned by the Board for specified purposes. In January 2017, the Board changed investment managers and entered into a new investment fund agreement.

Rates of return are declared by the investment manager each quarter. Any earnings on investments are recognized at the end of the month based on statements from the investment manager. Fees consist of custodial fees and management fees. Custodial fees are incurred monthly while management fees are incurred on a quarterly basis. During the year, the Board consigned $0 (2016: $0) to the Investment Fund and withdrew $0 (2016: $262,000).

a) Endowment Fund

During March 2015, in accordance with *The Arts Board Act, 1997*, Article 26, the Board of Directors established an endowment fund of $5,000,000 designated for the benefit of arts and artists in Saskatchewan. The Board stipulated that only interest received from the Endowment Fund is to be allocated to initiatives in support of the arts in Saskatchewan.

	Balance as at March 31, 2016	Net change to capital	Earnings	Fees	Balance as at March 31, 2017
Externally restricted assets:					
Canada Games Legacy	$ 62,000	$ (62,000)	$ -	$ -	$ -
	62,000	(62,000)			
Designated assets:					
Fred Mennie Fund	41,087	-	3,760	(168)	44,679
Prince Edward Arts Scholarship	40,325	-	3,691	(165)	43,851
Endowment Fund	4,682,499	-	428,715	(19,158)	5,092,056
Total restricted assets	4,825,911	(62,000)	436,166	(19,491)	5,180,586
Non-restricted assets	645,260	-	126,473	(2,651)	769,082
Total	$ 5,471,171	$ (62,000)	$ 562,639	$ (22,142)	$ 5,949,668

11. INVESTMENT PERFORMANCE

The Board's investments are represented by the amounts held by the investment manager (see Note 2h). The following is a summary of the investment performance:

	2017	Four-year annualized return
Actual (a)	8.7%	4.0%
Benchmark (b)	5.0 to 6.0 %	5.0 to 6.0%

a) The annual returns are net of investment expenses.

b) The benchmark return is the Board's target rate of return for its investments. The benchmark return is based on the performance of the Board's planned investment portfolio.

The funds are invested based on the Board's investment policy. The Board pays investment management fees and custodial fees for these services.

12. FINANCIAL RISK MANAGEMENT

The nature of the Board's operations result in a statement of financial position that consists primarily of financial instruments. The risks that arise are credit risk, liquidity risk, and market risk (consisting of interest rate risk, foreign exchange risk and equity price risk).

Significant financial risks are related to the Board's investments. These financial risks are managed by having an Investment Policy that provides guidelines to the Board's investment manager for the asset mix of the portfolio regarding quality and quantity of fixed income and equity investments. The asset mix helps to reduce the impact of market value fluctuations by requiring investments in different asset classes and in domestic and foreign markets. The Board reviews regular compliance reports from its investment manager as to its compliance with the Investment Policy.

a) Credit risk

Credit risk is the risk that a party owing money to the Board will fail to discharge that responsibility. The Board is exposed to credit risk from the potential non-payment of accounts and loans receivable. Loans receivable: operations are secured against grant allocations. Therefore, the credit risk is minimal. All loans receivable – Flexible Loan Program have been paid, and there are none outstanding.

Credit risk within investments is primarily related to fixed-income pooled funds. It is managed through the Board's investment policy that limits these fixed term investments to those of high credit quality (BBB is the minimum rating for bonds and the minimum quality rating of any short-term note is R-1 Low as rated by DBRS). The maximum credit risk the investments is exposed to at March 31, 2017 is limited to $2.2 million (2016: $2.6 million) which represents investment in bonds; and cash and cash equivalents.

b) Liquidity risk

Liquidity risk is the risk that the Board will encounter in meeting obligations associated with financial liabilities. The Board is exposed to low liquidity risk. This is managed through prudent financial management and oversight.

c) Market risk

Market risk is the risk that arises from changes in the value of financial instruments. Values can be affected by changes in interest rates, foreign exchange rates and equity prices. Market risk primarily impacts the value of the investments.

Interest rate risk

Investments are exposed to changes in interest rates in their fixed-income investments. Duration is a measure used to estimate the extent that market values of fixed-income instruments change with changes in interest rates. Using this measure, it is estimated that an increase of 100 basis points in interest rates would decrease net assets by $0.14 million, representing 7.3% of the $1.9 million fair value of fixed income investments.

Foreign exchange
Investments are exposed to changes in the U.S. dollar exchange through their U.S. Equities. Also, they are exposed to international currencies through their International Equities. As at March 31, 2017, the investments' exposure to U.S. Equities was 19.6% (2016: 21.0%), and their exposure to International Equities was 19.7% (2016: 21.6%).

Equity prices
Investments are exposed to changes in equity prices in Canadian, U.S., and international markets through their equity investments. Equities comprise 62.3% (2016: 53.1%) of the carrying value of the investments. The Investment Policy limits the investment in equities to no more than 25% of the total market value of the fund in any one index-defined corporate group.

13. CONTINGENT LIABILITIES

The Arts Board has been named as a co-defendant in two claims that have been served prior to 2014. One claim has been settled during the year. As at March 31, 2017, the likelihood of resolution of the remaining claim against the Arts Board is not determinable.

14. TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Furnishings	Other equipment	Electronic equipment	2017 Total	2016 Total
Opening costs of tangible capital assets	$ 772,782	$ 103,499	$ 20,364	$ 443,870	$ 1,340,515	$ 1,767,939
Additions during year	185,378	22,087		28,261	235,726	36,646
Disposals during year	–	–	–	–	–	(464,070)
Closing costs of tangible capital assets	958,160	125,586	20,364	472,131	1,576,241	1,340,515
Opening accumulated amortization	644,439	53,197	18,068	339,457	1,055,151	1,384,059
Annual amortization	51,371	9,251	542	44,831	105,995	135,162
Disposals during year	–	–	–	–	–	(464,070)
Closing accumulated amortization	695,810	62,448	18,600	384,288	1,161,146	1,055,151
Net book value of tangible capital assets	$ 262,350	$ 63,138	$ 1,764	$ 87,843	$ 415,095	$ 285,364

The Arts Board had no write-downs during the year.

15. FLEXIBLE LOAN PROGRAM

In 2008, Order-in-Council 817/2007 provided additional funding to the Saskatchewan Arts Board, including $1,150,000 for the establishment of a loan program in support of creative industries. The purpose of this program is to provide recoupable low-interest loans to support individual artists, arts businesses and arts organizations in developing new business opportunities or expanding existing opportunities to ensure the creation, production, promotion and dissemination of high-quality and authentic cultural products.

In 2013, the Board entered into an agreement with the Ministry of Parks, Culture and Sport to repurpose $1,000,000 from the Flexible Loan Program for disbursement as grants to support creative industry projects through the Creative Industries Transition Fund, a program established for this purpose. The effective date of the agreement was April 1, 2013.

	2017	2016
Opening cash balance	$ 150,000	$ 150,000
Proceeds	–	–
Less: disbursements	–	–
Closing cash balance	150,000	150,000
Loans receivable	–	–
Closing balance, Flexible Loan Program	$ 150,000	$ 150,000

There are no future payments to the Board under the Flexible Loan Program.

16. RELATED PARTY TRANSACTIONS

Included in these financial statements are transactions with various Saskatchewan Crown corporations, ministries, agencies, boards and commissions related to the Board by virtue of common control by the Government of Saskatchewan, and non-Crown corporations and enterprises subject to joint control or significant influence by the Government of Saskatchewan (collectively referred to as "related parties"). Routine operating transactions with related parties are recorded at agreed-upon exchange amounts and settled under normal trade terms. Those transactions and amounts outstanding at year end are as follows:

	2017	2016
Revenues		
General Revenue Fund	$ 6,808,000	$ 7,358,000
Creative Saskatchewan	50,000	47,765
Ministry of Education	49,900	49,500
Ministry of Parks, Culture and Sport	5,335	2,000
Tourism Saskatchewan	2,000	–
Saskatchewan Workers' Compensation Board	16,666	–
Other – Permanent Collection fees	25,292	25,505
	6,957,193	7,482,770
Expenses		
Conexus Arts Centre	44,261	41,097
Ministry of Central Services	35,296	36,014
SaskEnergy	2,907	2,756
SaskPower	13,644	9,202
SaskTel	34,908	36,201
Saskatchewan Gaming Corporation	13,168	
Saskatchewan Workers' Compensation Board	14,868	9,720
Tourism Saskatchewan	1,500	–
	$ 160,552	$ 137,990

In addition, the Board pays provincial sales tax to the Ministry of Finance on all its taxable purchases. Taxes paid are recorded as part of the cost of those purchases. Other transactions with related parties and amounts due to/from them and the terms of settlement are described separately in these financial statements and the notes thereto.

17. NET FINANCIAL ASSETS

The following Net Financial Assets are designated by the Board as at March 31st:

	2017	2016
Restricted:		
Flexible Loan Program (Note 15)	$ 150,000	$ 150,000
Culture on the Go	–	149,999
Michele Sereda Fund	–	1,265
Restricted funds (Note 10 and 10a)	5,180,586	5,009,590
	5,330,586	5,310,854
Non-restricted:		
Non-restricted funds (Note 10) and other	1,007,659	1,073,555
Net financial assets	$ 6,338,245	$ 6,384,409

18. GRANTS

	2017	2016
Professional Arts Organizations Program	$ 3,924,532	$ 3,645,272
SaskFestivals	761,435	771,435
Independent Artists	695,000	695,000
Indigenous Pathways Initiative	200,000	200,000
Artists in Communities	375,000	415,000
Artists in Schools	249,900	264,500
Culture on the Go	331,435	268,357
Scholarships	72,716	75,000
Other granting initiatives	105,000	161,720
Grants returned	(12,024)	(76,091)
	$ 6,652,494	$ 6,370,193

19. DEFERRED AND UNEARNED REVENUE

During 2007, the Board received $340,000 from Sask Sport Inc. to operate three specified programs over a ten year period beginning April 1, 2007, using funds made available for this purpose from proceeds of the 2005 Canada Summer Games designated for cultural legacy initiatives. During the year, the remainder of the original funds, $62,000 (2016: $32,000) was recorded as revenue.

Donations toward the Michele Sereda Fund were also recorded as revenue and used as cash prizes for two short-listed nominees in the Emerging Artist category at the Saskatchewan Arts Awards.

Other deferred revenue recorded on the Statement of Financial Position comprises of payments pertaining to subsequent periods for the rental of art objects from the Permanent Collection and program funding for Access Copyright Foundation and the Arts Entrepreneurship and Business Development Course.

20. COLLECTIVE BARGAINING AGREEMENT

The collective bargaining agreement between the Arts Board and SGEU Local 2288 expired September 30, 2016. Negotiations have started on a new contract, but no settlement has been agreed to or ratified.

21. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the current year's presentation.

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